

漫画人

JAPANESE
POP CULTURE
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LEARNING
No. 42

MANGAJIN

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**1995:
Year of
the Boar**



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JAPANESE ADVERTISING**

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- **KanjiWorks and Mikan, a review**



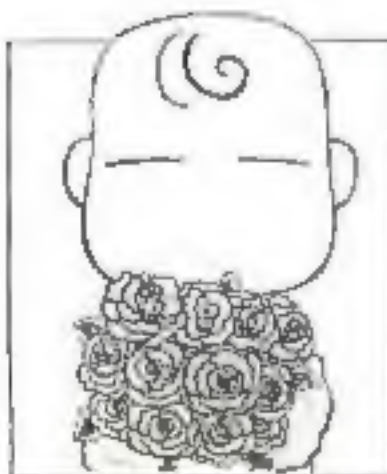
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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人

MANGAJIN

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Publisher's Note

It was quite an honor to receive two invitations to speak, first at the University of Michigan's Center for Japanese Studies on Jan. 12 and then at a Manga Symposium being held at Georgetown University on Jan. 28. You probably won't get this issue until after Jan. 12, so let me elaborate a little about the event at Georgetown.

It is sponsored by the University Department of Chinese and Japanese, in cooperation with Japan Forum, Kodansha International, and The Japan Information & Cultural Center at the Embassy of Japan. Among others, Frederik Schodt (author of *Manga! Manga!* and several other books on Japan), and manga artist Hirokane Kenshi (creator of *Kachō Shima Kōsaku* and a number of other hit manga) will speak. The event is free, so if you will be in the D.C. area, please join us. (See page 36 for more details.)

What delights me about both these events is that they confirm one of our basic beliefs: manga can provide valuable insights into Japan and the Japanese and are a legitimate subject of interest even for an educated, sophisticated audience.

The fact still remains that manga is a mass medium, and a lot of garbage inevitably comes out with the good stuff. In fact, one of our big jobs at *Mangajin* is selecting material that stands to some extent on its own merit.

For my part of the symposium, I plan to look at some of the fantasies that shape manga stories, especially business manga stories, and examine how they might affect your view of Japanese people. I love to destroy/debunk conventional wisdom and stereotypes, so if that's your thing, come check it out.

Vaughan P. Simmons



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Getting personal

Over the last year or so I have noticed that the classifieds have drifted from "I want a pen pal" to "I want a wife/girlfriend . . . send a picture . . ." I'm all for international romance but it seems out of place in your good magazine.

CARLOS CANACHO
Ehime-ken, Japan

We have also noted the transformation you mention, with some amusement. Since *Mangajin* is a journal of pop culture, and since these personal ads are a kind of pop culture in their own right, we have decided to allow them to continue for the time being. We are, however, now charging a fee for these ads to eliminate all but the most fervent.

Job jitters

Your article "Teaching in Japan: the Glory Days are Over," in *Mangajin* No. 40, scares me a great deal. It sounds like it is nearly impossible to get a teaching job in Japan. Is it truly this way? I am currently attending Syracuse University, learning Japanese and trying to get an ESL teaching degree. Have I wasted my time majoring in Japanese and teaching for the last year and a half?

GREGG LAIKA
Syracuse, NY

The point of the article was not that the market for English teaching jobs has disappeared in Japan, but that it has become more competitive. While it was once easy to get a teaching job without a degree or previous experience, times have changed. In other words, English teaching has become like any other job: being qualified for the posi-

tion is key, and it sounds like you are on the right track.

Kimba vs. Simba

I'd be really interested in your covering the *Lion King* story. One part is the strange goings-on at Disney, where they say that the *Lion King* is completely original and that any similarities to *Jungle Taitai* are just a coincidence. That anyone could believe that the similarities in the lions' names, for example, are "unavoidable coincidences" strains the imagination.

But perhaps that part of the story is more American culture than Japanese. Perhaps the Japanese culture side of the story is the way that people in Japan are handling the "coincidence." As some newspaper articles have indicated, the Japanese say such things as that Tezuka would be pleased to have influenced a Disney film, that protesting would be unfriendly, and so on. I can't help but believe that if Tezuka Productions were Disney, the case would have been in court long ago. Doesn't this whole thing say something about the Japanese?

STEPHANE TOMIYASU
Yokohama

[We asked Frederik Schodt, author of *Manga! Manga! The World of Japanese Comics*, to reply.] Disney's public assertion—that its hundreds of production staff members had never even heard of the late Tezuka Osamu or his work—is preposterous. There are several scenes and character designs in *The Lion King* which are undoubtedly inspired by, if not borrowed from, Tezuka's "Janguru Taitai" ("Jungle Emperor"—known in the US as "Kimba, the White Lion"). Having some knowledge of how animators work, I am convinced that some of them used the Japanese manga and tapes of the animated series as a primary reference. (Since the animation was widely broadcast on US television in the mid-60s, some of the staff certainly grew up watching the show.) That aside, I'm willing to grant that *The Lion King* is an original work because it has a very different story line from

(continued on page 34)



Stick 'em up

My son Aaron is four years old and attends Suiku Education, a pre-school taught only in Japanese, where most of the children attending come directly from Japan to live in the USA. I specifically sent Aaron to this preschool to perfect his Japanese grammar by speaking every day only in Japanese. One day I was helping him to take off his shirt for a bath and he told me, "*Hanzai to iwakucha.*" I asked him what "*hanza*" is, and he said it means to put your hands up. When the children go swimming at school, his teacher Emu-sensei lines up the children and makes them all say this word. They then put their hands up so she can help them to remove their shirts to change for swimming. I had never heard this word, so you can imagine my shock when I looked it up in the dictionary and found out it means "criminal." I could not fathom why such a fine school would require four-year-old children to say "criminal" and put their hands up in the air, so the next day I confronted his teacher and we had a good laugh. She said the word the children say is "*hanza*," a famous Japanese cheer, not "*hanza*!" So children can make language bloopers, too. Unfortunately, I was the embarrassed one, not Aaron.

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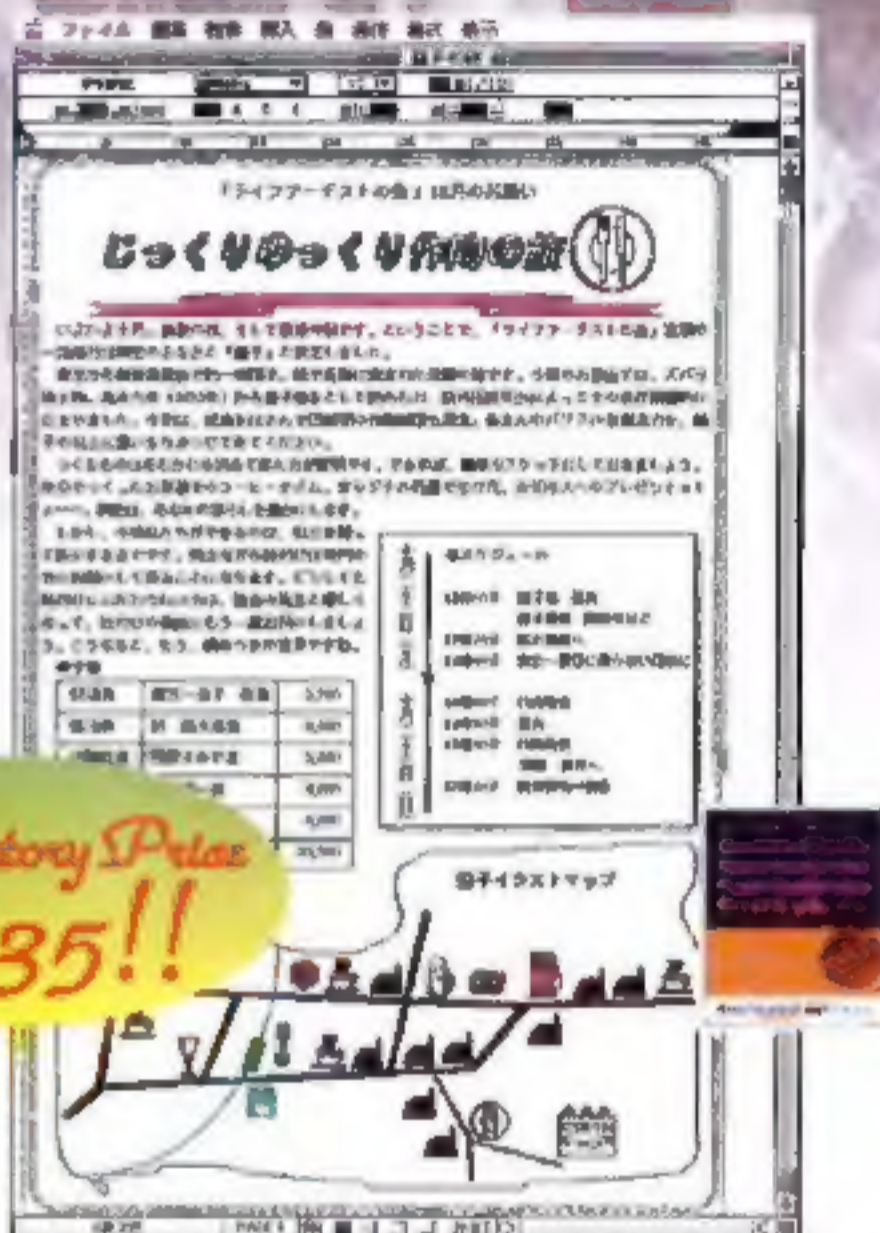


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Innovative uses of the Japanese language



おさるのもんきち *Osaru no Monkichi* Monkichi The Monkey

Contrary to all appearances, this box painted in primary colors and graced by a sweet little cartoon monkey does not contain candy or crayons. No, it is a package of condoms, from—who else?—Sanrio, the people who brought you Hello Kitty.

Osaru no Monkichi ("Monkichi the Monkey"), the brand name of these playful prophylactics, is a bilingual play on words. *Saru* (サル) is the Japanese word for "monkey" (the "o" is honorific), and the *monki* in *Monkichi* (the monkey's name—male names ending in *kichi* were once very common) is the Japanese pronunciation of the English word "monkey." Monkichi is also a reference to a monkey cartoon character named Monchichi that was popular in Japan about fifteen years ago. Monchichi products were marketed heavily in the US as well as Japan.

Monkichi may look cute and playful, but when it comes to safe sex, he doesn't monkey around. *Mamotte kudasaru?* (まもってくださる?, "Will you protect me?") he inquires, showing his deep sense of responsibility as well as his gift for wordplay. *Kudasaru*, of course, contains the word *saru*.

(*Kudasaru*, lit. "confer/bestow," is used with *-te* forms of verbs to give the meaning "do . . . for me/us." *Kudasai*, which combines with the *-te* forms of verbs to mean "Please . . .," is a more familiar form of this verb.)

Thank to: Rolf Ernst

襟～人 *Eriito* The Elite

Japan's economic prosperity can be largely attributed to its millions of fearless corporate warriors: diligent, hard-working men who show up for work early every morning in neat blue suits and starched white shirts, ready to devote another long day to company, country, and climbing the ladder of success.

It is no easy feat to rise to the top of this fast-paced, competitive world—to become one of the "elite"—yet Itoh has devised a product that just might help in the fight. *Eriito* ("elite") is a liner that fits into the collar of dress shirts to soak up the sweat, thus preventing white collars from developing that grungy look that might otherwise result from a 14-hour work day.

The word *erito*, from the English word "elite," is one of Japan's many *gaiyango* (外来語, "foreign loan words"), and thus is usually written in katakana. Here it is written in kanji to make a play on words. The kanji used for *eri* (襟) means "collar," the katakana long mark elongates it (*erii*), and 人 (read *hito*, *jīn*, *nīn*, or, as in this case, *to*) means "person." Put it all together, and you have "collar person."

But the fun doesn't end there. As it is written on the package, parts of the kanji character for *eri* (襟) have been stylized to form the hiragana characters *eri* (えり). So the word *erito* can be read in two ways: 襟～人 and えり～人.



Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGA-JIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

From the Asahi Shinbun (朝日新聞)

Banners at Top:

行革 (short for 行政改革)

Gyōkaku (Gyōsei kaikaku)
(administration reform)

Administrative Reform

やさしい

Yasashii

gentle

Kind and Gentle

Panels On Castle Wall:

自 (short for 自民党)

Ji (Jinm-tō)

(free/liberal democracy party)

Liberal Democratic Party (LDP)

さ (short for さきがけ)

So (Sakigake)

(pioneer/harbinger)

New Pioneers Party

社 (short for 社会党)

Sha (Shakai-tō)

(society party)

Social Democratic Party of Japan (SDPJ)

Banner on Ozawa's back:

新進党

Shinshin-tō

new progress/advance party

New Frontier Party

Banner in Kaifu's hand:

行革 (short for 行政改革)

Gyōkaku (Gyōsei kaikaku)

(administration reform)

Administrative Reform

Banners on Ground:

税 (short for 税制改革)

Zei (Zeisei kaikaku)

(tax system reform)

Tax System Reform

民主 (short for 民主主義)

Minshu (Minshushugi)

(democracy/democratization)

Democratization

Caption:

旗印 敵と違う新しいものはないか?

Hata-jirashi: Teki to chigau marushū mono wa nai ka?

banner enemy from diff't new thing as-for not exist (?)

Banner: Isn't there a new thing different from (those of our) opponents?

Isn't there any slogan that hasn't been taken by one of

our opponents?

(Artist) 小島 功

Kojima Kō

- the full name of the *Jinm-tō* is *Jiyū Minshu-tō* (自由民主党), lit. "free/liberal democracy party," but it is almost always referred to as the *Jinm-tō*.
- teki to chigau* ("it is different from the enemy") modifies *atarashii mono*, and *wa* marks the whole phrase (*teki to chigau atarashii mono*) as the topic: "as for a new thing that is different from the enemy's."

Things change fast in Japanese politics these days—or do they? Since the breakup of the powerful LDP in mid-1993, a remarkable number of political parties have blossomed—many sporting the character for “new” (新) in their hopeful-sounding names—and numerous coalitions have formed and dissolved. Yet surprisingly little has really changed. In fact, one might be moved to think, as the artist of this December 12 cartoon seems to, that it's all a lot of fluff and rhetoric.

The most recent addition to the roster of parties is the New Frontier Party, led by Ozawa Ichirō and Kaifu Toshiki, both LDP leaders-turned-reformers (Ozawa following the LDP's breakup and Kaifu following its alliance with the SDPJ). The newest party brings together many of those who supported the coalition governments of 1993 and 1994 that were supposed to



旗印 敵と違う新しいものはないか?

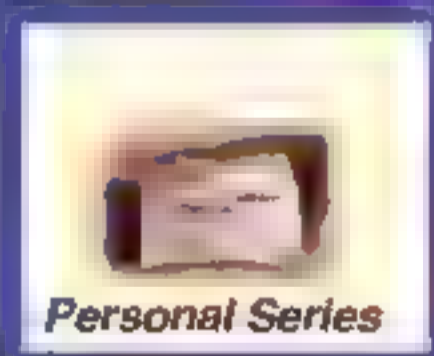
小島 功

have changed the face of Japanese politics. Having failed to institute any real change, and then having lost control of the government to an LDP/SDPJ coalition, the “reformers” are now regrouping under a new banner to make another bid for power.

However, as the cartoon makes clear, with so many parties all making the same promises, Kaifu (on the left) and Ozawa (on the right) are having a hard time finding a banner to call their own. Indeed, the “administrative reform” banner in Kaifu’s hand is already hanging on top of the castle wall.

The setting of this cartoon in the *Sengoku Jidai* (戦国時代, “Warring States” period, 1467-1568), a time of constant political strife and turmoil, emphasizes the turbulence of present-day politics. It also, perhaps, alludes to the fact that the more things change, the more they stay the same.

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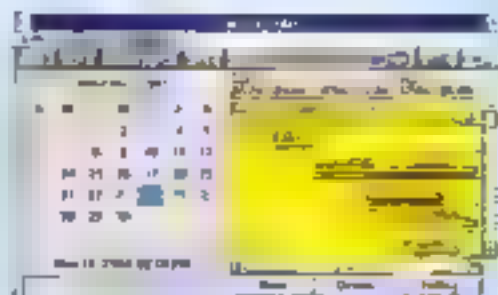
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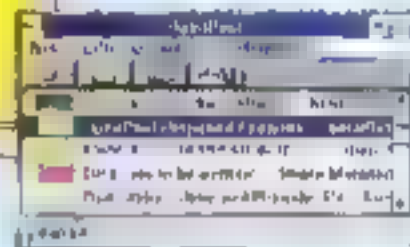
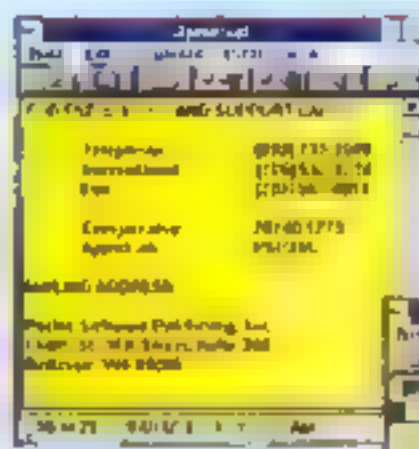
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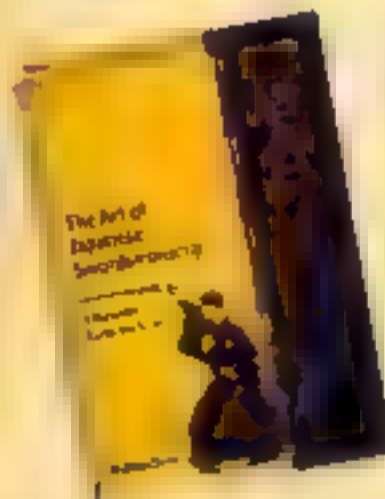
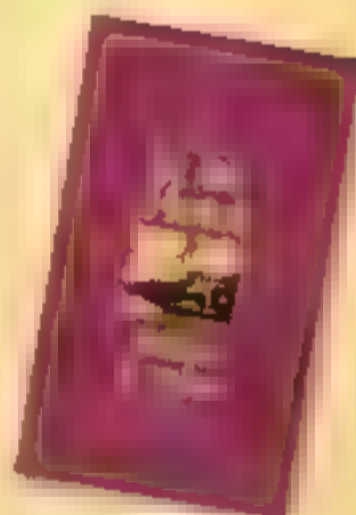
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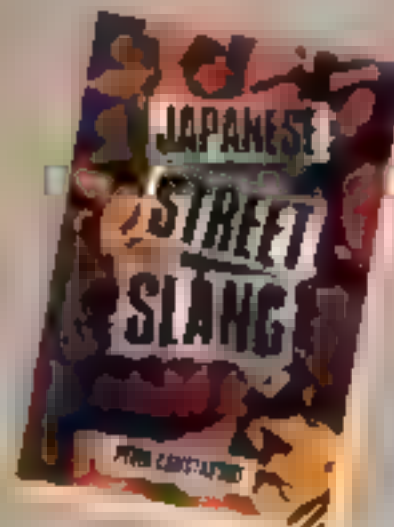
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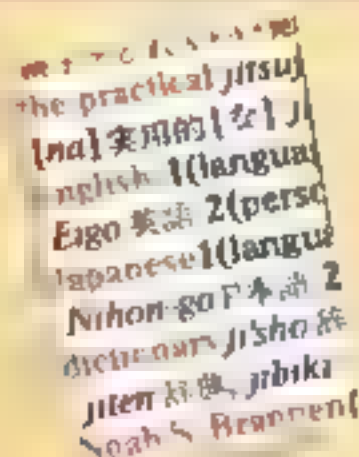
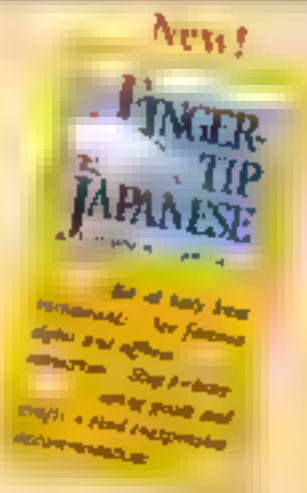
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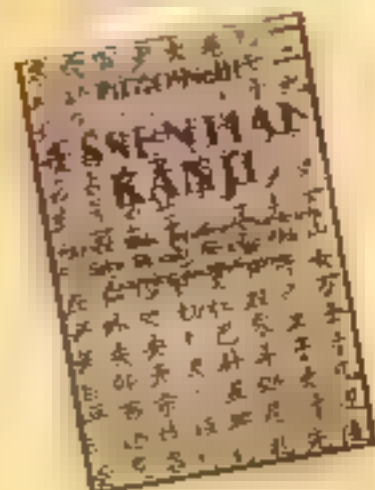
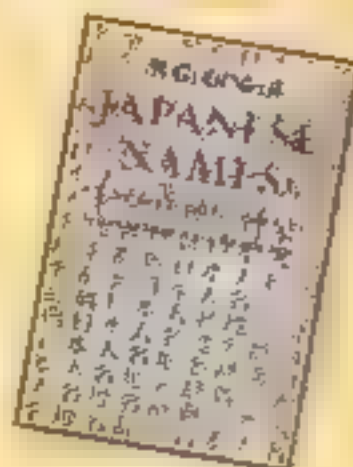
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The best ads reach out and grab their audience. This is true anywhere in the world. How they do it, however, varies from country to country.

Below, Fred Perry introduces some ads that were a big hit in Japan, and some that should never have left the storyboard. In examining these successes and failures, we learn more than how to sell a product in Japan; we get an inside look at the spirit of the Japanese people.



ADVERTISING

by Fred Perry

Necessity is the mother of great ads. In modern, consumer societies, the intense competition to sell products compels firms to pour massive amounts of money into the coffers of advertising agencies—which compete, in turn, to create succinct and powerful messages that will capture the attention of tired, harried, and increasingly skeptical consumers.

In Japan, the sums poured into advertising comprise about two percent of the GNP, putting the country among the top three spenders on advertising in the world along with the US and Great Britain. This vast amount of money is devoted mainly to newspaper ads and TV commercials, which between them account for well over 70 percent of total annual advertising expenditures; the rest goes into such media as weekly magazines, radio, and outdoor and transportation advertising.

Newspapers were the first large, modern advertising medium in Japan, where several national dailies boast circulations as high as five million. Unlike in the US, virtually every household receives a paper, so it is a particularly powerful medium for advertising. Most newspaper ads are black and white; however, new color printing technology has brought some color ads to Japan's millions of newspaper devotees.

In the late 1950s Japan's television broadcasting industry

sprung to life. In only a few years, it was possible to get at least NHK, the "BBC of Japan," and one other local station anywhere in the country. Nowadays, although cable television is still relatively underdeveloped, Japanese TV watchers have plenty of viewing options; there are currently about 130 regional stations operating in the country, and Tokyo alone boasts three satellites. Industry regulations allow for six minutes of commercials for every hour of broadcast time; in actual fact, a given hour, depending upon the time of day, may contain much more than the nominal limit. This density of TV advertising (or "clutter," as it is called in the industry) and the short duration of commercials—most are only 15 seconds long—mean that great skill is required to attract the attention of viewers.

More than 300 advertising agencies compete for this attention, but the industry is dominated by ten full-service agencies at the top. These are led by Dentsū (電通), a multi-billion dollar company—the largest ad agency in the world—with subsidiaries and cooperative ventures that span the globe. Dentsū and the other large Japanese agencies maintain massive research operations to explore consumer lifestyles and attitudes, reactions to new products, and often reactions to advertising as well, both before and after exposure.

• reach out = 手をのびて (te o nobite) • devotees = 愛蔵者 (aizōsha) • density = 濃度 (nōdo)

The main target of these efforts is the housewife, the primary consumer and the unquestioned manager of household finances. Although the majority of Japanese families now own at least one car, in the dense metropolitan areas where most people live, the average housewife still shops daily on foot. From two to six o'clock in the afternoon, Japan's 15,000 or so shopping arcades burgeon with these domestic overseers, many with one or more small children in tow. The typical shopping arcade is actually a set of streets leading up to a local train station (there are about 5,000 train stations in the country), lined with all the major types of retail outlets: drug stores, vegetable stores, bakeries, supermarkets, clothing boutiques, etc. It is here where the end results of all the efforts poured into advertising in Japan are seen.

Research tells us that media weight, repetition and various creative techniques all play a part in advertising success, but in Japan, where communication is generally more indirect and affective than in the West, clever copy and appealing visuals are often the key to an effective ad. This points to one of the most basic truths in advertising: that to be successful, advertising in any country must resonate with the communication style, perceptions, and sensibilities of the people at whom they are aimed. In other words, ads that fail in Japan neglect to take the unique views and values of the Japanese into account, whereas the most successful ads appeal to, and therefore reflect, the particular "spirit" of the Japanese people—their *kokoro no sei* (心成).

Below, a selection of recent ads are described and analyzed in terms of their success in reflecting Japanese *kokuminsei*. Ads created with Japanese perceptions and values in mind have benefited accordingly, gaining quick popularity among the populace as well as critical acclaim. Ads that run counter to the Japanese spirit have, in a word, bombed.

Among those ads that never stood a chance in Japan was one television com-

mercial showing a husky, bare-chested man carrying a huge bag of coffee up the gangway of a ship, with the claim that "real" coffee beans mean good coffee. This type of approach succeeds in the US, where coffee is, among other things, the hearty stuff of rugged, salt-of-the-earth type individuals. In Japan, coffee is more about atmosphere than it is about an invigorating brown liquid. The Japanese drink coffee out of beautiful, usually dainty cups in clean, genteel surroundings with a bit of ceremony attached. Viewers said the commercial had a "hot, dusty and rough" look, which was a long way from this type of sensibility.

Another failed attempt at a TV commercial showed duck hunters consuming an alcoholic beverage in a blind while shooting at ducks flying overhead. Whereas the average American has a sort of innate appreciation for the gritty, masculine values portrayed in this ad, most Japanese see little more than a gross and barbaric display. Guns are not part of Japanese life, hunting is not an especially popular pastime, and though Japanese do not hesitate to eat meat, their sensibilities dictate that the meat be presented in a neat and delicate manner. Not surprisingly, viewers of this ad claimed to be put off by the "unnecessary cruelty" to small birds.

Successful commercials teach us more than failures. Below are four examples of award-winning ads that impressed critics with their creativity and, perhaps more important, their ability to touch a sympathetic chord among viewers.

"We're just t-o-o-k-i-n-g . . ."

A popular recent TV commercial shows three nicely dressed, middle-aged women ("nice muddies"; a made-in-Japan English word for attractive, middle-aged women) excitedly sorting through racks and counters of clothes in an expensive-looking retail clothing store. A male clerk approaches, but is politely, and somewhat gleefully, rebuffed with the words: "We're just l-o-o-o-king!" (見てるだけ~, *miteru dake*—). A fe-

Nissen aims at a new breed of shoppers

In frame one, eager sales clerks look on as the women rejoice over their "finds"



In frame two, the women take their leave



"Check it out at the store, and buy it at home."

(Afin de s'assurer qu'il n'y a pas de confusion.)

In frame three, the clerks wonder what hit them.



"Nissen: catalog shopping"
(*Nakaguchi shoppingu no Nissen*)

- Happon = 引合 *hikiawari* *hikiawaru* = *decrease* *interact* = 引き合う *hikiau* *hikawaseru* = *with - in turn* = 引き合う *hikiau*
- Resonate = 反響 *han'ei* *suru* = *take - into account* = 考慮 *kōryō* *suru* *kyōka* *no* *ni* *te* *kyōka* = *sp. counter* = 反響 *han'ei* *suru* *kyōka* *no* *ni* *te* *kyōka*
- Sah-jin-shi-gan = 参進 *shin* *jin* *no* *shu* *kyōka* *no* *shu* = *trav. + dir. + n. + v.* = *enter + in + temple* = 参進 *shin* *jin* *no* *shu* *kyōka* *no* *shu*



JR
Tokai
tries to
make
travel-
ers stay
home

"Maybe it's cooler to really know Kyoto than to sort of know Paris or Los Angeles . . ."

(*Puri wa Paris ni chotto kawashite yori Kyoto ni umi to kawashite furu ga kokko ni ka mo shirenai na.*)

male clerk approaches and gets the same response. It becomes clear as the commercial ends that the three "customers" intend to order from Nissen, one of Japan's largest mail order houses; they have come to the store simply to see what some of the items they want look like. The commercial ends with the two bewildered clerks staring after the "nice middle invaders."

Personal appearance is extremely important in Japan, and we men, especially, want to look good. This once meant sparing no expense on designer clothes and bags, but with the recent bursting of the economic "bubble," it is now as fashionable to be a thrifty and well-informed consumer as it is to appear smart and stylish. One result of this trend is that mail order has begun to grow rapidly and the quality of mail-order merchandise has improved. This commercial appeals to the dual wishes of the 90s' woman both to look good and to save money—and makes a big point of the fact that it's no longer unfashionable to shop by catalog—in fact, mail-order is *in*. This is a crucial point in Japan, where people, and women in particular, give new meaning to the word "trendy."

Maybe it's cooler to know Kyoto . . .

A large poster plastered above the windows of Japan's commuter trains advertises JR Tokai (JR 東海, Central Japan Railway Company) with a tranquil shot of Kyoto's famous Kiyomizu temple. The setting sun peeks out from behind the wooden frame of the temple, while below, the city of Kyoto fills the natural basin formed by the surrounding mountains. The copy reads, "Maybe it's cooler to really know Kyoto than to sort of know Paris or Los Angeles."

JR Tokai, a railroad and travel company, is aiming this ad primarily at Japanese youth, who have much more money and time on their hands than their parents ever did, and apparently feel compelled to spend a large portion of each vacationing overseas. This has become the fashionable thing to do, but JR Tokai is attempting to convince the younger generation that it's just as cool—in fact, more cool—to know your own country. By spending more time in Kyoto, the ad

implies, you will impress your friends with your knowledge, you will be supporting your country by knowing its history, and you will be getting in touch with your roots. In short, the ad appeals to one's pride as a Japanese, and despite an ever-increasing internationalism, the Japanese continue to hold on to a strong sense of uniqueness as a race and culture, consequently, appeals to national pride tend to elicit a strong emotional response from young as well as old.

Incidentally, the JR Tokai poster provides a good example of how Japanese advertising tends to eschew excessive copy, relying instead on high quality, high impact illustrations. Just as gestures and implication often convey more meaning in a Japanese conversation than spoken words, visuals tend to carry more of the load in Japanese advertising than wordy efforts to convince.

Getting in touch with your life

This prize-winning Apple Computer TV commercial shows a middle-aged Japanese man, coffee cup in hand, staring down at the screen of his computer. He calls out to various family members, trying to find out who has been touching his Mac. All protest their innocence: his wife adding "I haven't known a thing about you these past five years." The camera swings around to reveal the computer's screen, on which, we discover, someone has scrawled the word "Workaholic!" (*shigoto-mushi*, literally "work bug"). An off-screen voice says, "Getting in touch with your life . . . Apple Computer."

The *samurai*'s complete dedication to his work, and consequent estrangement from his family, is a dominant theme of life in Japan. Most working men put in hours that the average American worker cannot conceive of—and many, as a consequence, know their co-workers better than their own children. The Apple commercial treats this theme with light humor while attempting to sell the strong visual-related features of Apple computers using an indirect approach. Without the benefit of explicit explanation, the viewer is left to make the connection between an Apple computer and a solution to his perceptions of estrangement.

• thrifty = 節約 *kyōryaku* • tranquil = 穏やかな *ōyakanaka* *casual* 偶然 *gūran* • chest 箱 *hako* • 21 21 5 *wasondatsu/hidamari* • eschew = 避ける *sakeru* • estrangement = 疎隔 *so-goku* *separated* • conceive of 想像 *sōzō* • C.F.R.J. 中央日本旅客鉄道 *chūō-nippon ryōkaku-tetsudō*

Apple Computer shows a slice of life



Husband: "Hunt? ... Who messed with my Mac?"
(Oto: N? . Dore de? Makka (jita no.)



Wife: "I don't know. I haven't known a thing about you these past five years."

(Tsumi. Shiranai wa, watashi. Kono goinenkan made mo koto nanka nagaiwa shiranai wa.)



Screen: Workaholic
(Shigoto-mushi)

Narration: "Getting in touch with your life ... Apple Computer."
(Jinsei to kankai shite, Appuru Komyūitō desu.)

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BABEL INC.

This type of symbolic "shorthand" is present to some extent in all advertising by its nature, but it is especially common in Japan where the majority of commercials are 30 seconds or less (many are 15 seconds and some are only five seconds long, partially due to the high cost of air time in Japan). Heavy use of visuals and an impressionistic approach are used, in part, as solutions to the time limitations on content.

There's a great artist inside . . .

Fuji Xerox's print ad series for its "A color" digital color copiers exemplifies the use of "humorous over-statement" to convey product superiority. Like all makers of high-tech products, Fuji was

faced with the necessity of somehow communicating that its new products are significantly different and better than its market-leading products of the past. The ads show a schematic, hollowed out, bigger-than-life copier, open on the side. One version shows one of Japan's most famous living painters, Okamoto Tarō, sitting inside the copier, palette in hand, with the copy line: "There's an incredible artist inside." Another version features a well-known cameraman, with the text: "There's a superbly skilled cameraman inside."

Raised in a tradition that places tremendous value on beauty and refinement, the Japanese, as a culture, are second to none in aesthetic sensibility.

Some ads are so clever or funny or visually pleasing that they transcend the boundaries of culture. This ad for Kiribai's Disposable Hand Warmers (pocket-size chemically-activated heating packs), 1993 winner of a Silver Lion Award at the Cannes International Advertising Festival, is one such example. In it, two Buddhist monks are performing their ritual prayers on a cold, snowy morning—to all appearances, maintaining the aura of strict discipline that Buddhist monks are supposed to have. On closer inspection, however . . .



The two monks (chanting):
"Winter is cold, cold, cold, . . .
My head is cold, cold, cold, . . ."
(Fuyu wa samui, samui, samui, . . .
Atama samui, samui, samui, . . .)

Narration:
"Kiribai's New Hand
Warmer: The self-
adhesive disposable
pocket warmer is now
available."
(Haru taipu demashita,
Kiribai tsukuri saku kuro
Nyū Hando Lōmī)



* templ ties = 型紙, 型紙 rai o shimesu * hollowed out = 中をくり抜いた naka o kuirinuita
* transcend = 超越する ka o asaru

Fuji Xerox's skilled copiers

XEROX



"There's an incredible artist inside."
 (There's an incredible artist inside you.)
 (There's an incredible artist inside you.)

making it no easy task to sell a color copier with strong claims of visual accuracy and rich, life-like color. Thus, the ads borrow on the widely acknowledged skills of famous artists and cameramen, using a humor-buffered approach, to make strong product claims without using long-winded technical explanations.

This series, like the Apple Computer commercial, shows the extent to which Japanese advertisers rely on the ability of the viewer to intuit an implied message, once again reflecting the subtle, indirect mode of communication favored in Japan.

Social anthropologists spend much of their time analyzing the artifacts of the social groupings they study. One of Japan's greatest scholars of the Japanese and their culture, Minami Hiroshi,

based one of his first books (*The Psychology of the Japanese*) on an analysis of such "cultural artifacts" as early post-war Japanese literature, popular songs, and traditional and still popular Japanese writings on morals and on how to live "successfully."

The postwar growth of Japan's advertising industry has provided students of the culture with yet another rich and revealing source of material about Japanese perceptions, values and modes of communication. Advertising should not be overlooked as an important way to get to know Japan, its people and their *kokumin-sei*.

Fred Perry has spent the past 38 years in Japan, working in advertising, market research, and consumer and industrial consulting.

* aesthetic sensibility = 審美眼 *shinbigan* + intuit 感じる *kanjiru* = *kanjiru shinbigan*

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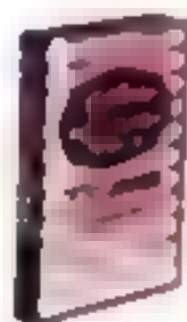
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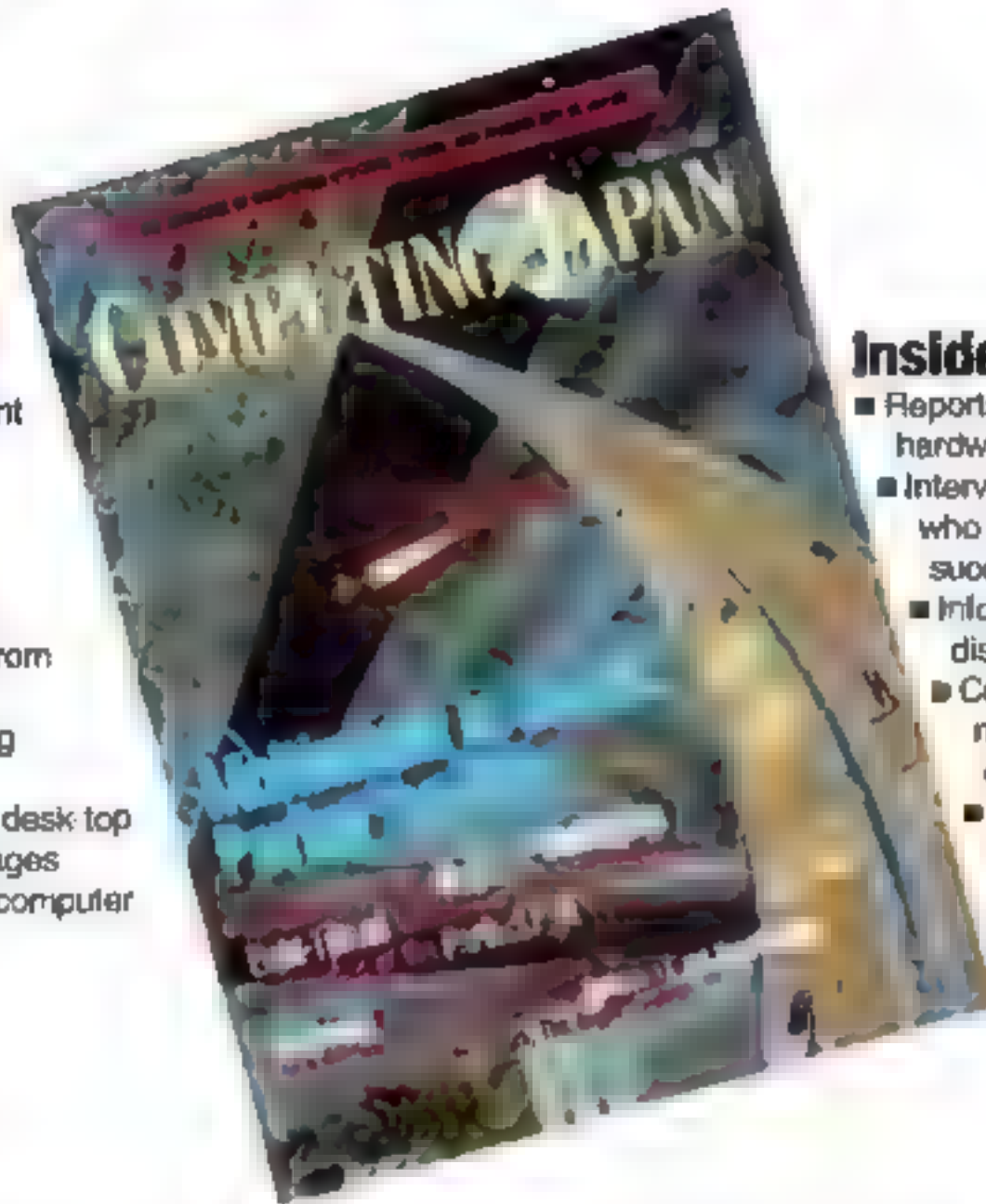
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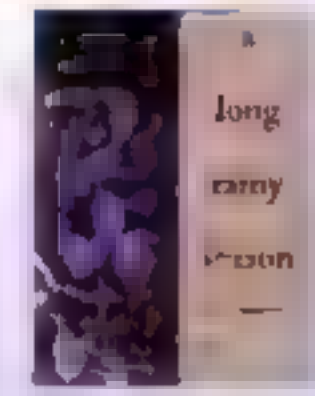
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DICTIONARIES

FOR THE BEGINNING STUDENT OF JAPANESE

The minute you begin your study of Japanese, you know you are in for a long and interesting journey. While there is no secret remedy for the hardships you will endure along the way, having the right tools will ensure that you do not head down too many dead-end roads.

One of the most essential tools for the beginning student of Japanese is a good dictionary. But in order to be of any real use, a dictionary needs to fulfill several distinct roles. First, it must fit your level—the best dictionary is of no value if you can't use the information it contains. It must be in a format that is both accessible and practical for your needs. And it must be within your budget.

There is a clear line between Japanese dictionaries created for native English speakers, and those originally created for Japanese speakers and later marketed to or adapted for native English speakers. As a rule, it is best to avoid dictionaries created for the Japanese market until your reading level is fairly advanced, as they are less likely to contain readings for kanji, necessitating a second dictionary in order to decipher the entries.

Finally, there are several fundamental decisions you must make before selecting a dictionary. Do you want romanized entries or entries in kana? Do you want abundant example sentences and usage guides, or do you prefer a streamlined format? Are you looking for something portable, or for something with a little more substance? Do you want a J-E dictionary, an E-J dictionary, or one volume that contains both?

To assist those who may be in the market for a new dictionary, we have created an overview of the major dictionaries on the market for beginning students of Japanese. Read carefully and choose wisely."

Japanese-English Dictionary

[Mamoru Shimizu, Kodansha International, 1979, 1250 pp., \$35]

From the viewpoint of sheer number of entries relative to size, this compact dictionary is definitely worth its \$35 price tag. With more than 50,000 entries, it packs in quite a number of words, but the print is necessarily quite small. Glancing through, you get the feeling that the editors could have enlarged the print a bit if they had cut out some of the superfluous example sentences. Entries appear in kana, followed by kanji when appropriate. A full listing of English equivalents is provided for each Japanese word, with some entries taking up an entire page.

It's interesting to note that while Kodansha's E-J dictionary contains many half- to one-page mini-essays on the usage of certain words and parts of speech, such grammatical guidance is absent from the J-E version. Just as an in-depth explanation of "each" or "other" is of use to the Japanese speaker, an explanation of *hodo* or *bakari* would no doubt be of value to the English-speaking user of this dictionary.

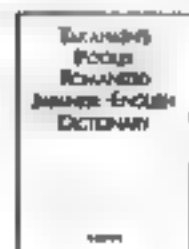
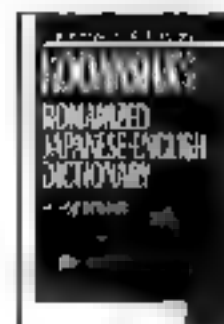
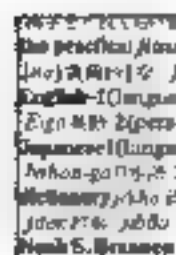
This dictionary also has the annoying tendency of not providing English equivalents for slightly

difficult Japanese terms. Instead, the entry is followed immediately by an example sentence, leaving the user to decipher the closest English equivalent from context. While this may be unavoidable in some particularly sticky cases, this dictionary leaves the reader without a clear-cut translation for a few too many words.

SAMPLE ENTRY:

懐かしさ (なつかし) 懐かしさ (なつかし) は、故郷 (ふるさと) の思い出 (おもひで) である。The scenes around here are familiar to me. 懐かしさ (なつかし) は、故郷 (ふるさと) の思い出 (おもひで) である。I'm really very glad to see you. 懐かしさ (なつかし) は、故郷 (ふるさと) の思い出 (おもひで) である。He looked longingly back.

"A test-drive can be the best way to determine the right dictionary for you. For this purpose, we have put our sample dictionaries through their paces, selecting one test word in English (*friendly*) and one in Japanese (*natsukashii*), and comparing the respective entries, all of which are presented exactly as they appear in the dictionaries. We purposely chose slightly troublesome words, to see how the dictionaries work under pressure.



Some of these dictionaries are available through *MangaJin's* catalog, at the back of the magazine (US edition only).

Kodansha's Romanized Japanese-English Dictionary

[Timothy Vance, Kodansha International, 1993, 666 pp., \$26]

This dictionary was adapted for use by native English speakers from one of Kodansha's popular Japanese dictionaries for junior high school students. (No explanation is provided for why they chose a junior high dictionary rather than one for adults.) Some of the changes made include explanations of especially troublesome cultural terms, an expanded selection of example sentences, and several appendices dealing with aspects of Japanese grammar.

Both in format and content, this dictionary is almost ideal for beginning to intermediate students of Japanese. All of the 16,000 main entries are provided first in romanized form, followed by standard written Japanese. Copious example sentences are provided, given in both romaji and standard written Japanese. Created by a native English speaker, the example sentences and usage notes tend to be both natural-sounding and useful, and often contain in-line usage advice concerning issues of honorific speech, etc.

This may be one of the most visually pleasing dictionaries available, with good-sized print, nicely bolded entries and adequate spacing.

(Note: Kodansha has published an abridged version of this dictionary under the name *Kodansha's Pocket Romanized Japanese-English Dictionary*, 1994, 452 pp., \$12.00.)

SAMPLE ENTRY:

natsukashii 懐かしい *nostalpia-inducing, longed-for, dear old*
 * Are we tokodoki natsukashii ga rusei-
 nide o omowazu.
 いつか 昔 卒業時 を思ふ。
 Whenever I look at my graduation photo-
 graphs, I recall my dear old student
 days.

Basic Japanese-English Dictionary

[Bonjisho/Oxford, 1986, 957 pp., \$17.95]

With slightly over 2,800 entries, the scope of this dictionary is rather limited. However, because the editors have not attempted to cram in as many entries as possible, the size of the print and the spacing of this dictionary make it one of the easiest to read.

In the preface, the editors assert that they wished to create a dictionary that would be easy to use for beginning students of Japanese throughout the world. Based on this premise, they created versions in several languages, including this English-language edition. The result of this multi-lingual publication goal is a slightly unusual format, not necessarily ideal for the typical dictionary user. Each page contains two columns of print—one with the Japanese word, Japanese example sentences and the romanization for these sentences, the other giving

(continued on page 46)

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Reading Right

Two Tools for Reading Kanji on the Macintosh

by Douglas Horn

The line between computer software for working with Japanese text and computer software designed to teach Japanese is often a fine one. This month, Computer Corner reviews two programs straddling that line. KanjiWorks (AsiaWest Software) and Mikan (Sentius) are both Macintosh applications that focus on helping the user read Japanese. Their approaches, however, are radically different.

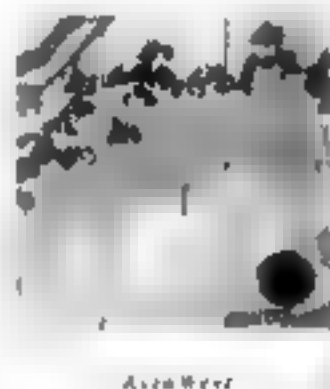
KanjiWorks

KanjiWorks 1.1 is an excellent electronic *kan-wajiten* (漢和辞典, "Japanese Kanji Dictionary"). It excels at presenting information about kanji characters—displaying, on one screen, the character, stroke order, pronunciation, meaning, primary and secondary radicals, computer character set addresses, and even the education level at which the character would be taught. Other windows provide example sentences and compound words that include the selected character. The latter is a welcome feature, as it allows users to look up compound words when only a single character is recognized—even if that character is not the first one in the word.

Looking up characters in KanjiWorks is a snap. The program offers five methods for looking up a particular kanji. Like traditional kanji dictionaries, the KanjiWorks dictionary can be searched by stroke count or radical. But KanjiWorks adds two new twists. First, radicals and stroke counts can be combined to narrow the character search. This is a definite improvement over traditional methods which often yield unwieldy lists of possible characters. (For example, there are about 200 twelve-stroke characters in the *tōyō kanji* list, or "current-use kanji.") The second improvement is that KanjiWorks allows users to search for any radical in a character, rather than only the often-difficult-to-determine primary radical.

Characters can, of course, be found by their pronunciations (both *on* and *kun*). This lookup method uses a scroll bar to scroll through a long list of choices. Users can search by the first letter, or sequence of letters, of a given pronunciation, or type in the entire word. (Version 1.2 has a separate entry bar that allows users to finish typing the desired letters or word before beginning the search.) The last two lookup methods are by character meaning and by direct kanji input—usually an unknown character copied from another Japanese application.

As a kanji dictionary utility, KanjiWorks is quite strong,



but that is only half of the story. KanjiWorks is also a learning tool that helps students of the language enhance their character recognition and understanding. KanjiWorks allows users to run simple kanji quizzes that, to me, are more fun than solitaire or some of the other time-wasting programs on my computer. Missed kanji can be marked for additional review, which helps users to stop repeating the same mistakes. Also, any portion of the character display may be turned off, so that students who wish to concentrate on certain aspects of kanji recognition—reading or meaning, for example—can look up characters and try to recall them before getting the correct answer from the computer.

For all the things KanjiWorks is, it is important to note what it isn't. KanjiWorks is not a Japanese-to-English dictionary. Though it does provide English definitions of many character compounds, this feature is not exhaustive and there is no way to look up Japanese words by their English meanings. (Individual kanji characters can be found by their English meanings, but this is something entirely different from looking up actual words.) Because it does not address grammar and other language points, KanjiWorks is also not a Japanese language-learning program. These points should not detract from the program's value, however—KanjiWorks sticks to kanji, and on that subject it is excellent.

KanjiWorks version 1.2 is set to be released shortly. The updated version promises more sophisticated quizzes, better integration with other programs, and various e-mail functions. An extended dictionary of 6,355 kanji (KanjiWorks 1.1 comes with 2,229) is promised for early 1995. Also, a CD-ROM sound module including recorded Japanese pronunciations should be available by the end of this year.

KanjiWorks 1.2 requires a Macintosh SE/30 or better running System 7, 1.6 MB of system RAM, and from two to eight megabytes of hard disk space, depending on installation options. Surprisingly missing from this list is KanjiTalk or the Japanese Language Kit. This is because KanjiWorks can install its own fonts, should these system extensions not be available. While this is a fine feature for many users, the program runs much quicker and requires less disk space if it is used on a Japanese-enabled computer. The 130-page KanjiWorks manual covers all of the basics well and includes tips for studying kanji characters.

Mikan

If Computer Corner gave out awards, Mikan would deserve one for its clever name alone. A *mikan* (みかん) is, of course, a mandarin orange. The characters that create the name of the product, however, are 見漢, meaning "look at kanji"—which is what the program helps users do.

Mikan is an intriguing application—and one that is difficult to classify. What Mikan resembles more than anything is an electronic book—only this electronic book is in Japanese. What's more, Mikan can instantly display the pronunciation and definition of any word in its text.

For intermediate readers of Japanese, this product is some-



thing of a miracle in that it allows them to actually read a Japanese text for content, without being thrown off course by every unfamiliar word. This way, students can concentrate on the grammar and structure of the Japanese text. It also provides a good way for readers to increase their vocabulary.

While Mikan's ability to simplify Japanese texts is noteworthy, the texts themselves are also a very important part of this equation. Mikan includes two texts: *A Primer on the Japanese Economy* by Hirata Yasuo, and collected short stories of Atoda Takashi. Students who use Mikan to increase their Japanese vocabulary and reading comprehension will find that they learn more than they bargained for. The economics primer is thoughtful and well written, and Atoda's stories are humorous and broaden the reader's understanding of modern Japanese culture. Sentrus will soon be offering more 'content-ware' modules which will appeal to all levels of Japanese students, and are planning to provide support for other platforms besides Macintosh.

Mikan offers a personal dictionary which provides a relational database function that allows users to compile and categorize vocabulary lists according to themes such as economics, the environment, and food and drink. Mikan is a good way for students of the Japanese language to boost their language ability and confidence at the same time. While the current content-ware may be too ambitious for those just beginning the language, students of the intermediate to advanced level (and beyond)

should find it a truly enjoyable product to use.

Mikan will run on any Macintosh with KanjiTalk 7.1 or the Japanese Language Kit.

1 + 1 = 3?

Both Mikan and the advanced version of KanjiWorks sell for \$149. Although it is not immediately apparent from their advertisements, Mikan and KanjiWorks are far from competing products, and, in fact, they should probably both be 'required-reading' for serious students of Japanese. They offer a strong symbiosis: KanjiWorks providing the kanji lookup and learning functions, and Mikan supplying the chance to practice reading Japanese in a 'safe environment.' A strong English-Japanese/Japanese-English computer dictionary would create an unbeatable trio for those using their Macintosh computers to supplement classroom study. We'll see what we can find.

Contact Information:

KanjiWorks: AsiaWest Software
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telephone (718) 636-6726, fax (718) 636-6723

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Freud, Buddhism, and Karaoke

A 20th-century language experience

by Harvey Segalove, MD, MPH



Lulled to sleep by the constant purr of the 757 inching toward Osaka, I had the same dream that started this whole adventure several weeks earlier: standing peacefully in front of a Buddhist temple in Japan, I was suddenly surrounded by hordes of microphone-wielding, white-gloved Japanese "elevator" girls, demanding some kind of speech from me, and horror of horrors, I found myself to be completely MUTE!!

Now, having nothing to say (in English) is not generally a problem of mine. I am a 40-year-old San Francisco-based psychiatrist who works daily with the severely mentally ill—a group of folks with whom one absolutely needs to be rather verbally quick and adept. But after having forgotten too much of what I learned ten years ago in a summer intensive Japanese class, I certainly didn't feel I could give a speech in Japanese to anyone, let alone to dozens of immaculately groomed department store employees in front of a holy place of worship.

I had been thinking about returning to Japan to improve my language skills ever since I began reading *Mangajin* (and usually "cheating" by just looking at the cartoon frames, skipping the Japanese, and going straight to the English translations). I suppose it doesn't require years of psychoanalysis to interpret the dream!

This dream was, however, a kind of wake-up call: here was the answer, right in the pages of your favorite *Mangajin*—Eurocentres was beckoning me to fulfill a fantasy I'd been entertaining all these years.

Landing at the sleek new Osaka airport, the echoes of my mid-air thoughts still lingering in my mind, I wondered if my slipshod Japanese would get me and my bags to Kanazawa without major difficulties. This was the first of many anxieties to be proven

unfounded, as the gracious woman at the information booth explained everything I needed to know (in embarrassingly perfect English) to set me on my way.

I was met at the Kanazawa train station by my host family father who whisked me off to my new home. He spoke naturally and kindly, but my rusty memory was only capable, at the time, of understanding very little. Welcomed to the house with a chorus of greetings, I was immediately treated to a sumptuous dinner of sushi, clear soup, and a variety of small dishes. The family's Canon Wordtank always close by, it still amazes me how well we communicated based more on gestures and goodwill than words.

What a busy (and I think typical) family! Everyone worked six days a week in various capacities, yet still found time to help me with my homework and conversation. In fact, all of my needs were more than taken care of, graciously and generously.

To get to school I rode the host family bicycle for 45 minutes every morning. I had never thought that my trip to Japan was going to be good for anything but my mind; however between the healthy diet and exercise of bicycling, I am sure I have added a few months to my life. In any case, with everyone travelling on the "wrong" side of the road, the morning commute proved to be an adventure in itself. Let's just say I made several "acquaintances" along the way.

Having learned some Japanese in the past, I was anxious that I would not fit well into the level of any of the classes. Once again, NOT TO WORRY! The Eurocentres' staff gave each of the new students a written exam and oral interview, after which they care-

fully considered our abilities and placed us in the appropriate learning environment. And what a rich environment it was! My class had a total of five students with three teachers for just our group. This allowed for a tremendous flexibility and customization of the learning program to accommodate our particular needs and wishes. Having three teachers also meant being exposed to different styles of instruction and manners of speech. Since none of the students were even from the same country, we couldn't resort to speaking any other language than Japanese in which to communicate.

Our instructors coordinated the myriad of teaching methods well, maintaining a constant pace with little time for daydreaming. I felt challenged but not pressured, pushed but not lost. I felt my progress in leaps and bounds, with a regular test of my newfound skills at the evening dinner table with my host family. By the end of the course I could even understand the game show on the TV whose main attraction was various actors throwing pies at each other (well, the nonverbal cues in the show were obviously a giveaway to the content of the dialogue).

The biggest dilemma came each day at 1 PM when classes ended. Would this be a day to study at the Eurocentres' computers or borrow a new book from the library? Or was it time to visit one of the many museums nearby? Or perhaps a stroll through one of the most revered gardens in all of Japan, literally next to our classrooms? Maybe a bike ride through the old sections of the town known for geisha houses and typical historic architecture? A visit to the famous fresh vegetable and fish marketplace where Japanese have been known to travel hundreds of miles to purchase the local fresh seafood? Shopping for lacquerware in the department store with my favorite elevator girls? Maybe the optional kanji class, or the school excursions to learn about flower arranging, tea ceremony, ink painting, Japanese cooking... or a lazy afternoon drinking coffee at Mr. Donut?

I had another dream curled up on my futon one evening during a heavy thunderstorm toward the end of my stay in Japan. Cranes were crowding the sky flapping their long wings with a flourish. I was ceremoniously dressed, playing *taiko* drums in a noisy parade. One of these fine birds delivered a middle-aged, grey-bearded, cigar-carrying man strangely reminiscent of Freud directly before me. He bowed and then began to sing "I Left My Heart in San Francisco." I returned the bow and thanked him. In Japanese.



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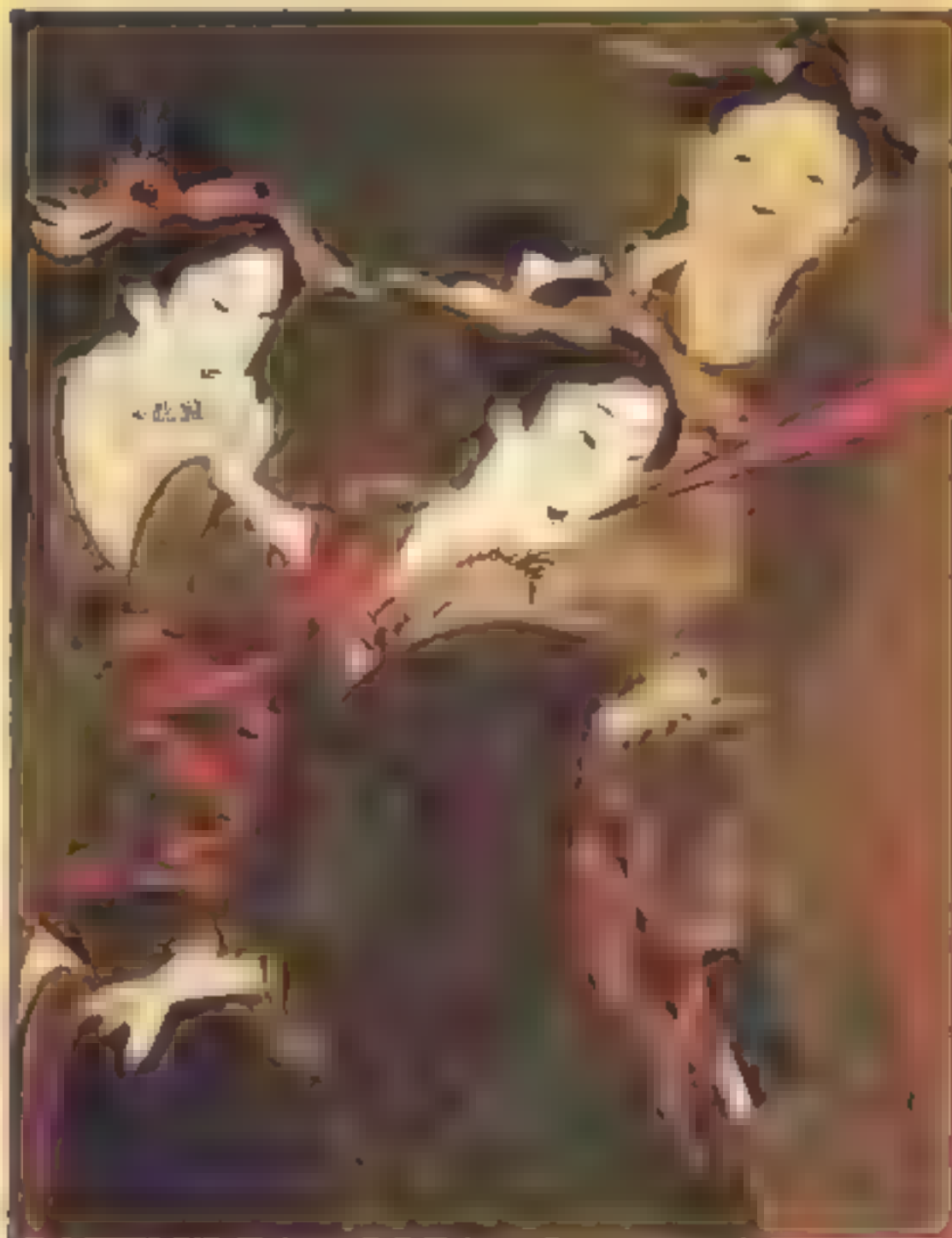
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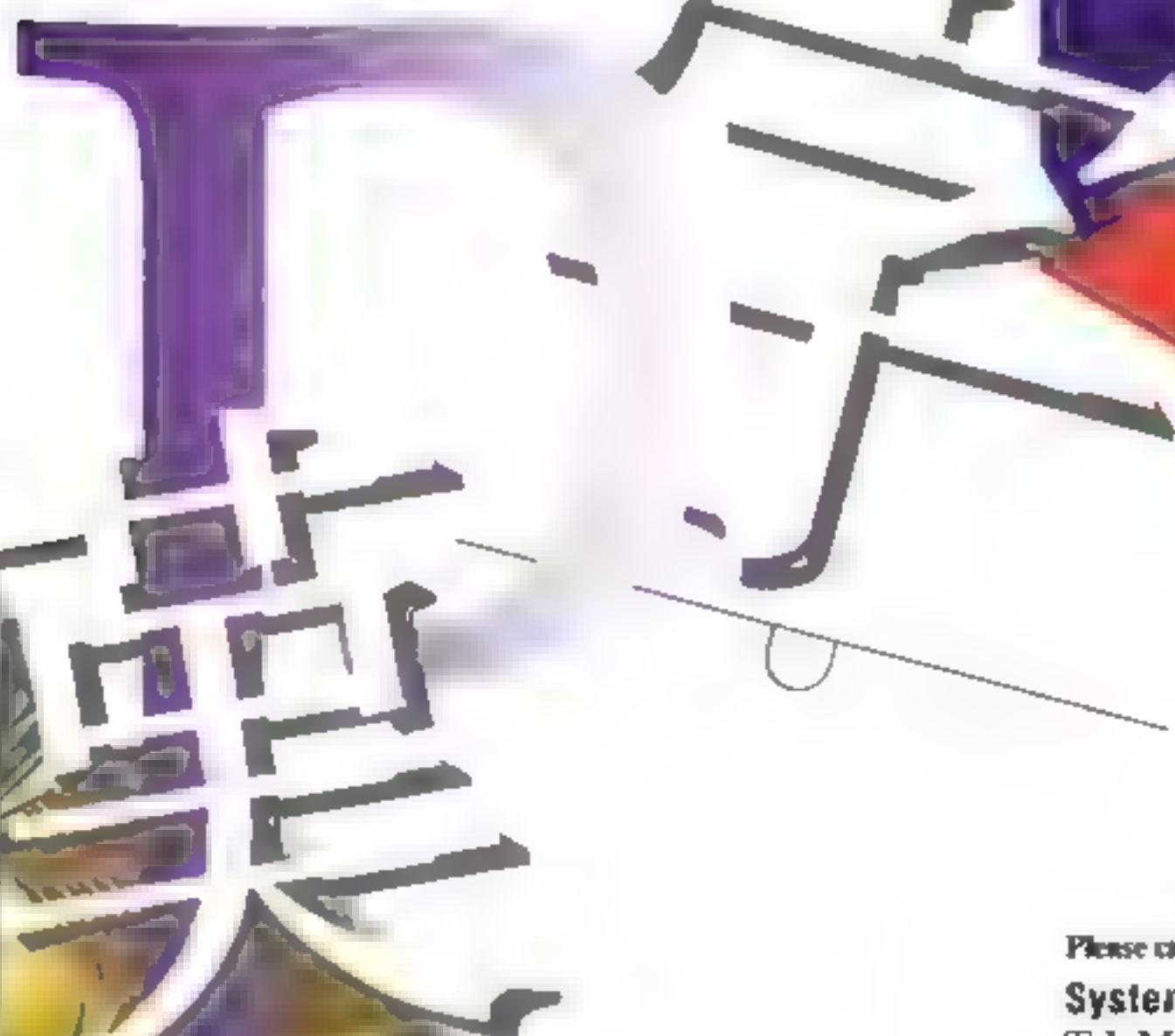
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OUTRAGEOUS JAPANESE

The Japanese generally strive for surface harmony and try to avoid antagonistic confrontations when possible. As a result, they do not generate verbal vitriol in the quantity or variety that can be attributed to

some other nationalities. But this is not to suggest that they are without their resources. As you will see, the Japanese can be inventive users of invective that is both vivid and injurious.

Continuing our series of excerpts from the book *Outrageous Japanese*, here is: **Using Living Creatures as Tools of Defamation, Part 3**

Cows

As a field to plow for dense commentary, cows offer little and can almost be ignored, except for one example:

牛の涎のよう
ushi no yodare no yō
"unending/something that drags on"
(lit., "like a cow's saliva")

釈迦の説教は牛の涎のようだよ
Hokushū no sekkyō wa ushi no yodare no yō deshō.
"The preacher's sermon seemed like it would go on forever"

Cats

In most cultures, except perhaps that of ancient Egypt, and to a lesser degree, present-day England, *neko* (猫, house cats) have often received short shrift. Japan is no exception.



猫ばば
neko-baba
"embezzlement" (lit., "feline feces")

- this comes from felines' habit of covering up their business with dirt when they're finished

猫を被る
neko o kaburu
"pretend to be innocent/be hypocritical"
(lit., "to put on the cat")

猫に小判
neko ni koban
"cast pearls before swine" (lit., "gold coins to cats")

猫の目よりかわりやすい
neko no me no yō ni kawari yōsu
"extremely fickle"
(lit., "changeable as a cat's eyes")

Although it is not really an insult, *neko* is a diminutive colloquialism used to refer to those ladies of the arts called geisha. *Neko o ireru* (猫を入れる, "bring in a cat") means to call in a geisha. Presumably this originated in the use of cat skin for the surface of the shamisen that geisha often strummed.

Other Felines

If I go out and get sozzled, you can use this expression to describe me:

虎になる
toru ni naru
"get blind drunk"
(lit., "become a tiger")

If the gendarmes collar me, they may take me to a *toru-baka* (虎箱), or drunk tank (lit., "tiger box"). Such "tigers" can be

divided into two groups—the big and the small.

大虎 <i>ōdora</i> “drunkards” (lit., “big tigers”)	子虎 <i>kodora</i> “drinkers” (lit., “little tigers”)
-----------------------------------------------------------	--------------------------------------------------------------

Shishu (獅子) means “lion,” both real and the symbolic sort known in English as a “China lion.”

獅子身中の虫
shishu shinchū no mushu
“treacherous friend”
(lit., “an insect in a lion’s body”)

- this expression comes from a Buddhist sutra noting that a worm living inside and feeding off a lion’s body will eventually kill the lion. In other words, a treacherous insider can sabotage an organization. Although I unfortunately have had frequent opportunity to make use of this phrase, it is not very common. You may find that only Japanese of a literary bent will know it.

獅子鼻 獅子っぱな
shishu-bana or *shushippana*
“broad, flattish nose”

Pigs

Despite a reportedly rather high level of intelligence, the reputation of the pig suffers from its appearance and perhaps from noisy table manners.

トン鬼 <i>tonji</i> “my son” (lit., “pig-child”)	トン妻 <i>tonsai</i> “my wife” (lit., “pig-wife”)	この豚やろう！ <i>Kono buta yarō!</i> “You pig!” (lit., “this pig guy”)
--------------------------------------------------------	---------------------------------------------------------	---------------------------------------------------------------------------



Along with tigers, pigs are associated with the inhabitants of a prison: *buta-bako* (豚箱, lit. “pig box”) means “jail.”

Horses

Let’s look at a sampling of how the Japanese compare horses with people. One reading for the character for horse (馬) is *uma* and another is *ba*.

野次馬 <i>yaji-uma</i> “curious rabble” (lit., “jeering horses”)	馬の足 <i>uma no ashi</i> “poor actor” (lit., “a horse’s leg”)
------------------------------------------------------------------------	----------------------------------------------------------------------

- *uma no ashi* comes from *kabuki*, referring to the actor who was so bad he could only play the role of the horse’s hind legs.

付け馬を引く
tsuke-uma o hiku
“to be followed home by a bill-collector”
(lit., “to lead a trailing horse”)

どこの馬の骨だか分からない男
doko no uma no hone da ka wakaranai otoko
“man of doubtful origins/a drifter”
(lit., “the bones of a horse from who knows where”)

生き馬の目を抜くような男
iki-uma no me o nuku yō no otoko
“a shrewd, very cunning man”
(lit., “a fellow who can steal the eyes out of a living horse”)

馬の耳に念仏
uma no mimi ni nenbutsu
“water off a duck’s back” (lit., “a prayer in a horse’s ear”)

馬耳東風
baji tōfū
“unheeded words” (lit., “an easterly wind in a horse’s ear”)

馬面 <i>umazura</i> “horse-face”	じゃじゃ馬 <i>jaya-uma</i> “shrew/virago/termagant” (lit., “restive horse”)
--------------------------------------	---------------------------------------------------------------------------------

牛飲其食する
gyūin bashoku suru
“swill and gorge”
(lit., “drink like a cow and eat like a horse”)

Monsters, Beasts and Fiends

Here are some items of virulent vocabulary that malign through reference to brutes, devils, and inhuman scoundrels.

Hūdo-nashi (人でなし) literally means “not a person/not human.” As with many other insults, the suffix *-me* can be added for emphasis.

この人でなしめ！
Kono hūdo-nashi me!
“(You) brute!”

If you have ever seen the *hannya* masks used in Noh drama, you will appreciate the following barb:

般若の申し子
hannya no mōshugo
“demon-child”

- *mōshugo* can refer to a child sent in answer to a prayer, or a child of some supernatural/mythical being, like a *tengu*.

般若面
hannya-men or *hannya-zura*
“the face of a woman gone mad with jealousy”

- a *hannya-men* (般若面) is a female mask with two horns, with a horrible face representing a woman’s jealousy/anger/agony

Although there are more animals that can be used to offend, in the next installment of *Outrageous Japanese* we will turn our attention to the topic of “Repugnant Personal Traits.”



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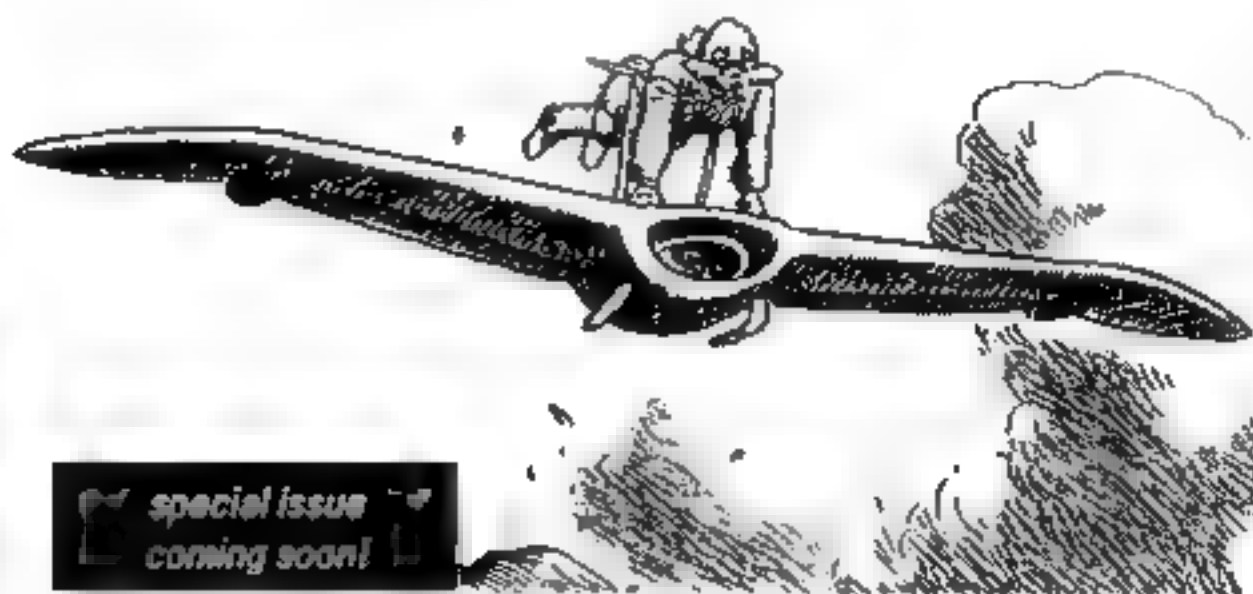
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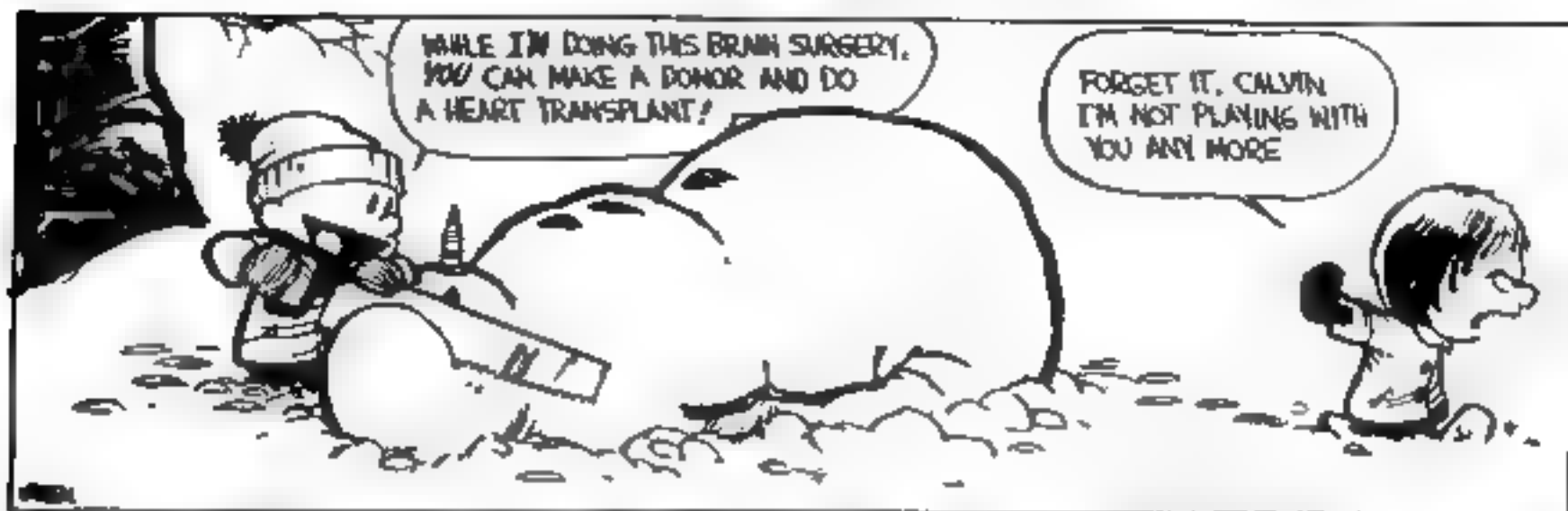
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YENBOOKS

calvin and hobbes



Calvin: "While I'm doing this brain surgery, you can make a donor and do a heart transplant!"

はくが 脳手術 をしている 間に、君は
Boku ga nōshugyū o shite iru aida ni, kimi wa
I (subj.) brain surgery (obj.) am doing while/during you as-for

臓器提供者を 作って、心臓移植 手術 をしたらいい よ!
ōki teikyōshita o tsukutte, shinzō ishoku shugyū o shitara ii yo!
heart donor (obj.) make-and heart transplant surgery/operation (obj.) I do good (emph.)

Susie: "Forget it, Calvin. I'm not playing with you any more."

ごめんだわ、カルヴィン。もうあなたと遊ぶ、はダメだ
Gomen da wa, Karuvin. Mō anata to asobu no wa yameta
forget it (colloq.) (name) already you with play (neg.)=for quit

- donor は単に寄贈者の意味にも使われるが、ここではドナー、つまり臓器提供者のこと
- can は、「〜するといいい/しなさい」など勧告やお願いを表わす。ここでは、can はmake a donor とdo a heart transplant の両方にかかっている。
- Forget it は、「ごめんだ/もういい」などを意味する慣用表現。会話では無茶に用いられる。
- I'm not ...ing any more は、「これまでしていたことをもうやめる」といふ意味
- gomen is from menjiru ("exemplify/excuse"), so gomen da literally implies "I'll have to be excused" or "I'm excusing myself"—but it's used here with the feeling of "forget it" or "I can't be bothered."

The Indispensable Calvin and Hobbes. © 1992 Universal Press Syndicate. All rights reserved. Reprinted/translated by permission of Editor Press Service, NY.

(continued from page 4)

"Kimba" (this is also Tezuka Production's position). Also, it should be pointed out, "borrowing" is very common in animation.

Ultimately, we have an illustration of two very different attitudes to dispute resolution. The Japan side—Tezuka Productions, the Tezuka family, and much of the industry—abhors lawsuits and direct conflict, and has idolized Walt Disney. The US side, represented by the Walt Disney Company, has a reputation of using the legal equivalent of an atom bomb on any perceived infringement of its rights; but

this time it is on the defensive, and in modern, legalistic America that means a blanket denial of any wrongdoing (even when a small confession might be warranted).

Alas, the entire bronchitis could probably have been avoided if Disney had included Tezuka's name in the credits of the film, or given Tezuka a tip of the hat in the course of its initial promotion campaign. Instead, much ill will has been engendered among the large "Japanimation" fan community in the United States and among the public in Japan—where years of American accusations that Japanese are mere

"copycats" still smolder in the collective memory, and where Tezuka is regarded as a demigod. Someday I hope the people at Disney will act in the more magnanimous fashion that Americans are occasionally known for, and add a credit to Tezuka Osamu to The Lion King. But I'm not holding my breath.

[Readers interested in learning more about Tezuka should check out Mangajin No. 17, which features Schodt's article about him and a selection from his manga. See our catalog in the back of this issue.]



calvin and hobbes

by BILL WATSON



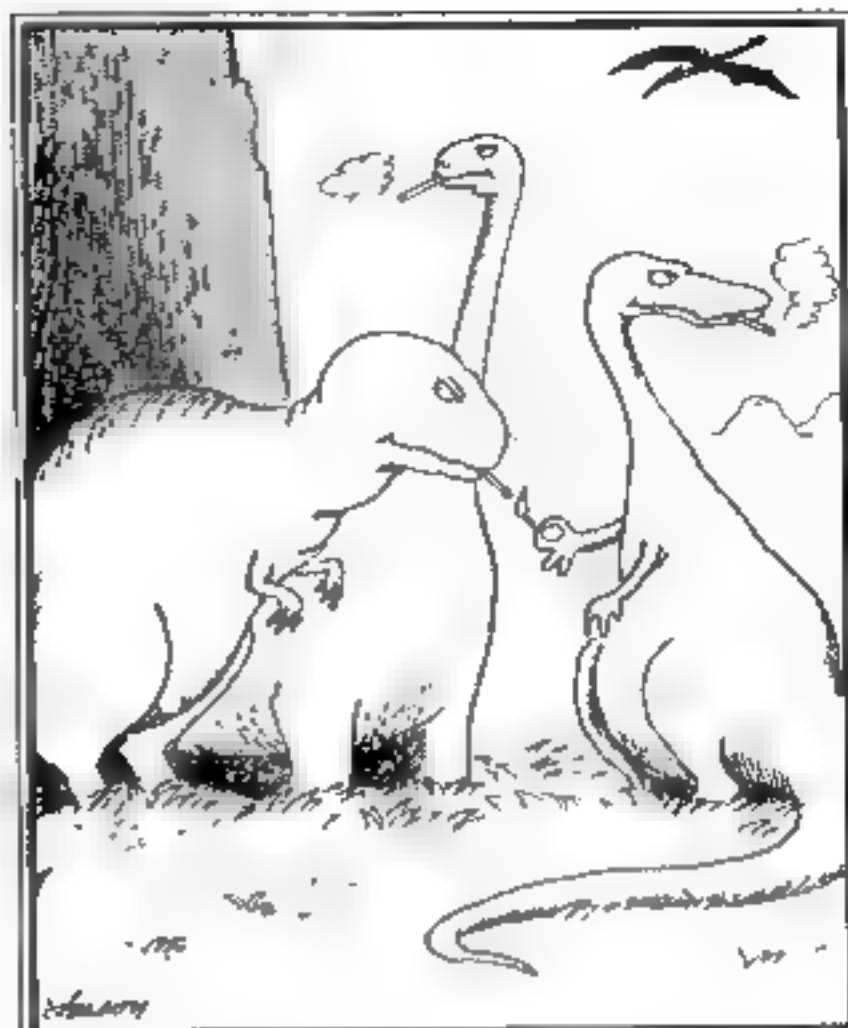
1	<p>Calvin: "This will be the strongest snow fort ever made!" これは 今までで 一番 丈夫な雪の砦になるぞ! <i>Kore wa ima made de ichiban jōbu-na yuki no toride ni naru zo!</i> this as-for up until now number one/most strong snow of fort to become (emph.)</p> <ul style="list-style-type: none"> the strongest snow fort ever made = the strongest snow fort (that has) ever (been) made = 砦として築かれたものの中で最も丈夫な雪の砦 → 今までで 一番丈夫な雪の砦
2	<p>Calvin: "Keep packing on snow. This will be indestructible." もっとどんどん雪を積み固めるんだ! 破壊不可能になるぞ <i>Motto dondon yuki o tsumi-katameru n da! Haken fukanō ni naru zo!</i> more increasingly snow (obj.) pile up and pack (emph.) indestructible to become (emph.)</p> <ul style="list-style-type: none"> keep -ing = 「～と続ける」、keep packing on snow = 「もっと雪を積み固め続けるんだ!」 → 「もっとどんどん雪を積み固めるんだ!」。 indestructible = destructible (破壊できる)の否定形。
3	<p>Calvin: "We'll pour water on it, so it freezes overnight. That way our fort will be here until July!" 夜の間に凍るように、水をかけておこう <i>Yoru no aida ni kōru yō ni, mizu o kakete okō</i> night of while/during freeze so that water (obj.) pour/spray and leave そうすれば、はくらの砦は7月までもつぞ! <i>Sō sureba, haku-ra no toride wa shichigatsu made mōtsu zo!</i> that way if do our fort as-for July until will last/remain (colloq.)</p> <ul style="list-style-type: none"> itはfortを指す。また、that wayは「砦」を凍らせておくこと will be here until Julyは直訳すると「7月までここにあるだろう」となるがここでは「残らずに残ることを指している」ので「残る」または「もつ」としたほうが本意として自然。
4	<p>Father: "Where's that kid?" あのガキはどこだ?? <i>Ano gaki wa doko da?!</i> that kid as-for where is</p> <ul style="list-style-type: none"> kidは本来、子やぎのことだが子供の意味もあり、「社会では子供を指す語としてはchildより多く用いられる。基本的にはくだけた表現で、ここでは文脈からガキと訳したが、もっと一般的に「うちの子」、あるいは日本語なら「お宅のお子さん」というべきときなどにも、my kid, your kidなどと用いられる。

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by Gary Larson
ゲリー・ラーソン

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- dinosaurs became extinct は reason を修飾する形容詞節で、これに先行する関係副詞 why が省略されている



The real reason dinosaur became extinct

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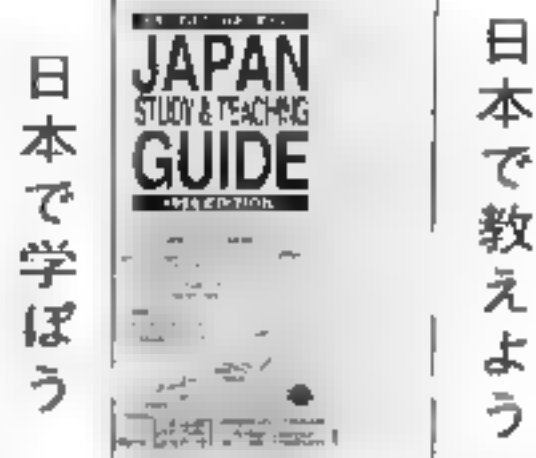
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BASIC JAPANESE through comics

Lesson 42 • *Wake*—the reason why

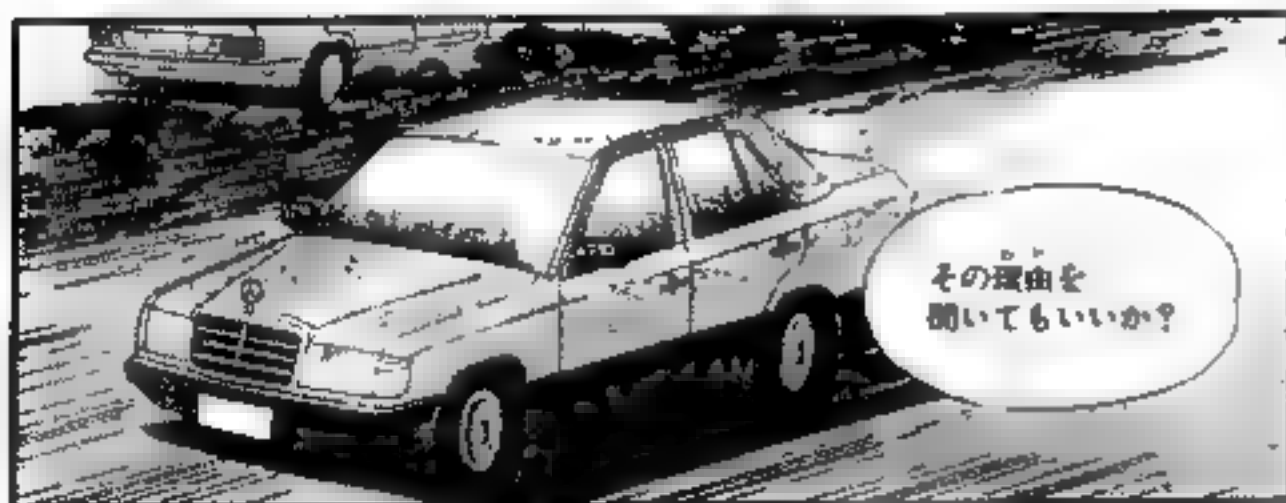
Wake is a handy noun for a variety of uses, but unfortunately, the array of meanings and usages can make it difficult for beginners to grasp. *Kenkyūsha's New Japanese-English Dictionary* (known as the “Green Goddess” among translators) lists three basic meanings.

- 1) “Reason/grounds/logic” (e.g. *wake o kiku* = “ask the reason”)
- 2) “Circumstances/situation/case” (e.g. *sō iū wake nara* = “if that is the case”)
- 3) “Meaning/sense” (e.g. *wake no wakaranai* = “meaningless”)

These three meanings occur in quite a number of idiomatic expressions, such as *wake ga nai* (“would never [he/do]”) and *wake ni wa ikanai* (“can hardly/can’t very well [do]”). The examples in this lesson demonstrate *wake*’s basic meanings, some of these idiomatic expressions, and two special cases any beginning student of Japanese should know: *iwake* (“an excuse”) and *moshiwake nai* (“I apologize”).

Wake = reason

Shima is being chauffeured to Bangkok. The driver of the car has proven to be integral to the success of Shima’s business trip in Southeast Asia, and so Shima offers to help him get a job at his company’s local factory. The driver declines, however, stating that he hates the Japanese. Shima inquires why—and learns that the driver’s father died at the hands of the Japanese during World War II.



© Hirokane Kenshi / *Kichō Shima Kosaku*, Kodansha

Shima:

その理由を
Sore wake o
for that reason (obj.)

きいても いい か?
kite mo ii ka?
ask good/okay (?)

“Is it okay if I ask the reason for that?”

“May I ask why?” (PL2)

- 理由 (normally read *riyū*) means “reason”; the use of these kanji helps make it completely clear that *wake* here means “reason” rather than “situation/circumstance.”
- *kite* is the *-te* form of *kiku* (“ask”).
- *-te mo ii* (or just *-te ii*) is the standard phrase for giving permission; adding *ka* makes it a request for permission: “is it okay if... / may I...?”

Wake = situation

Suzuki was planning on going fishing with Aya-chan, and was fantasizing about spending some romantic time alone with her. When Hamazaki appeared to say he was joining them, Suzuki couldn't conceal his disappointment. Now Hamazaki wants to know what's going on.



© Yutensaku & Kishioh / Yatsuri Haku Busshi, Shogakukan

Hamazaki: 俺 と行く のが そんなに 嫌な 訳? それとも
Ore to iku no ga sonna ni iya-na wake? Sore tomo
I with go (nom.+subj.) that extent disagreeable situation or

彩ちゃん とふたりっきりで 行きたい 訳? どっち?
Aya-chan to futarikari de ikitai wake? Dochi?

(name+nom.) with two-(alone) by/for want to go situation which
"Is it the situation that going with me is that disagreeable (to you)? Or is it the situation that you want to go with Aya-chan? Which is it?" (PL2)

"Is going with me that unpleasant? Or do you just want to go alone with Aya-chan? Which is it?" (PL2)

Suzuki: た、 他意 なんか あります か!!
Ta ita ita nanka arimasu ka!!

(utter) ulterior motive such a thing exist (?)

"Does anything like an ulterior motive exist?"

"I have no ulterior motive at all!!" (PL3)

- *futarikari* comes from *futari* ("two people") + *kari* ("just/alone") and is generally used to describe situations where two people are alone in a romantic sense.
- Suzuki's question is purely rhetorical; he is strongly denying that he has any kind of ulterior motive.

Wake = meaning

In the whimsical manga *Urusei Yatsura*, Ataru is wearing a boxing glove that moves on its own. The glove gets him into lots of trouble—for example, by making him place his arm around girls. Lum, his girlfriend, is not convinced that the glove is acting of its own accord.



© Takahashi Rumiko / Urusei Yatsura, Shogakukan

Ataru: おれではない、このグローブが勝手に
Ore de wa nai, kono gurōbu ga katte ni
I/me is not this glove (subj.) on its own
"It's not me! This glove is (moving) on its own..." (PL2)

Lum: なにわけのわからないこといってるっちゃ!!
Nani wake no wakaranai koto itte-ru tcha!!
what situation of not understood things I/are saying (dial.)
"What incomprehensible things are you saying?"
"What are you talking about? That makes no sense!!" (PL2)

- some form of *ugoku* ("move") is implied at the end of Ataru's sentence.
- *wake no wakaranai koto* = "incomprehensible things/non-sense/gabberish."
- ending sentences with *tcha* is Lum's own personal "dialect" in *Urusei Yatsura*; here it's equivalent to the explanatory *ne* used to ask a question.

Wake no wakaranai as a modifying clause implies that the thing it modifies makes no sense, is incomprehensible, or is meaningless.

Verb + wake da = that means . . .

The man on the right, Fujita, is the former mail clerk at the Hotel Platon. He has just discovered that Inoue is the hotel's current mail clerk, which means that Inoue is his *kōhai* — i.e., his “junior/successor” in that position.



© Ishinomori Shōtarō / Hotel, Shogakukan

Fujita:

すると 私の
Suru to watashi no
then I/me of
後輩になる訳だ
kōhai ni naru wake da!
junior to become situation is
“Then the situation is that you are my *kōhai*.”
“So that means you’re my *kōhai*!” (PL2)

Inoue:

後輩
kōhai
junior
“Your *kōhai*?” (PL2)

- *suru to* is a conjunction, “in that case/then.”
- *kōhai*, literally “comrade/colleague who goes after” is the counterpart to *senpai*, “the comrade/colleague who goes first.” The terms apply to one’s “junior/senior” status within a given group, such as at school, in one’s company, in one’s particular job within a company, or in various social organizations. Sometimes, though by no means always, the *senpai-kōhai* relationship is one of “predecessor” and “successor” as here. Always present is the implication that the *kōhai* must show respect to his *senpai* as a kind of “mentor,” and the *senpai* should look out for his *kōhai* as a “protégé” of sorts — even if they’ve never met before.

V + *wake da* literally means “the situation/case is that . . .” but here it is more like “that means . . .” This expression is also frequently used to confirm what the other person has said or implied. Simply form a question by replacing *da* with *ka* or the more polite *desu ka*. For example, *iku wake desu ka?* (“does that mean you’re going?”).

. . . to iu wake da = that’s the gist of it

Dr. Slump is talking with a video of his father, who is giving him a recipe for a love potion that will enable him to get a wife. His father finishes the explanation and asks if his son understands everything.



© Toriyama Akira / Dr. Slump, Shueisha

Video/Father:

というわけだ、わかったか
to iu wake da. Wakatta ka?
(quot.) situation/explanation is understood (?)
“That’s the situation. Do you understand?”
“That’s what you have to do. Do you understand?” (PL2)

Dr. Slump:

わかりました。
Wakarimashita.
(I) understand
“Yes.” (PL3)

- *wakatta* is the plain/abrupt past form, and *wakarimashita* is the PL3 past form, of *wakaru* (“come to know/understand”). In an exchange like this, the answering *wakatta/wakarimashita* is essentially a “yes.”

to iu wake is a very useful expression for summing things up. The summary or explanation comes first, then *to iu wake* followed by *da/desu*, *datta/deshita* or *de* (the conjunctive form of *da/desu*).

Verb + *wake (ga) nai* = there's no way!

This OL has the reputation of being a pushover. Her co-workers are constantly taking advantage of her inability to stand up for herself. Here one of them has given her a large task at 5:00 PM and insisted that she have it done by the next morning. She protests, but to no avail.



© Okuzaki Jirō / After Zero, Shogakukan

OL: どーしていつも 前 の日 になつて
Dōshite itsumo mae no hi ni natte
 why always before of day w/to become

押しつける の よー!
oshitsukeru no yō!
 push/force onto (explan.) (emph.)

"Why do you always wait until the day before to push work on me?" (PL2)

出来る 訳 ない じゃない!!
Dekiru wake nai ja nai!!
 be able to do situation not exist does it?

"The situation of being able to do it doesn't exist, does it?"

"There's no way I can get it done!" (PL2)

- *dōshite* is a colloquial *naze* ("why/how come").
- *natte* is the *-te* form of *naru* ("become"), here the *-te* form essentially makes *mae no hi ni natte* into an adverb for *oshitsukeru* ("push/force onto").
- *ja nai* is literally "is not" but here is being used as a rhetorical question, actually registering a strong complaint.

wake (ga) nai means "the situation of ... does not/would not exist." It is often used in combination with potential ("can/be able to") forms, where it means "could never/can't possibly." Both with and without the potential it carries some of the feeling of the English "(there is) no way!"

Verb + *wake ja nai* = it's not that . . .

Mr. Suzuki has just learned that his dinner partner was married once but soon divorced. He asks whether that means she has given up—implying that it's never too late to try again.



© Yamasaki & Katami / Tsuru-baka Nisshu, Shogakukan

Mr. Suzuki: もう 終わった 訳 じゃない んでしょう?
Mō akirameta wake ja nai n deshō?
 already gave up situation/case is not (emph.) is it?

"It's not the case that you've already given up, is it?"

"That doesn't mean you've completely given up, does it?" (PL2)

FX: ニコ

Niko (effect of cheerful smile)

- *akirameta* is the plain/abrupt past form of *akirameru* ("give up/resign oneself"). *Mō* is literally "already," but with *akirameru* it has more the feeling of "completely."

Note the substantial difference in meaning between *wake (ga) nai* ("the . . . situation doesn't/wouldn't exist") and *wake ja nai* ("it's not the situation/case that . . .").

Wake ga chigau = the situation is different

Kurata is a front desk clerk and Matsuda is her supervisor at the swank Hotel Platon. Matsuda is also the hotel's pool supervisor. When Kurata boasts about her friend the lifeguard, Matsuda jealously claims that lifeguarding isn't nearly as demanding as supervising the entire operations for the pool area. But when a visiting doctor explains how difficult it is to become a lifeguard and about the many responsibilities the job entails, Kurata gets to glow.



© Ishinomori Shotaro / Hotel, Shogakukan

Kurata: ネ、ただの責任者とは、
Ne... Tada no sekininsha to wa,
see? a mere person in charge from as for

ちよとは、が違います!
chotto wake ga chigaimasu!
little situation (subs.) is different

"See? Compared to a mere supervisor, the situation is a bit different."

"See? It's a wee bit different from being a mere supervisor." (PL3)

Matsuda: なるほど!!
Naruhodo!!

I see
"I see." (PL2)

- using *chotto* ("a little") here is a case of deliberate under statement: she means "a lot."
- *chigaimasu* is the PL3 form of *chigau* ("is different") &... to *chigau* = "is different from."
- *naruhodo* expresses one's understanding of what has been said: "I see/indeed/really."

Verb + wake ni wa ikanai = I simply can't

Yawara is in a championship jūdo bout for the world title. Her opponent is determined not to lose and repeats over and over to herself that she must not allow that to happen.

Opponent: 負けるわけにはいかない!!
Makaru wake ni wa ikanai!!
lose situation to us for but go
"I simply cannot lose!" (PL2)

Sound FX: ガガ
Ga Ga...
(effect of grappling)

wake ni wa ikanai makes a very emphatic statement that the action/event cannot be allowed to occur: "I simply can't/I can't very well/I can hardly/no way can I (allow)..."



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liwake = (an) excuse

Katō is the lifeguard at the Hotel Platon mentioned on the previous page. Matsuda, the pool supervisor, is berating Katō for flirting with girls around the pool. In reality, the girls were simply flattering Katō because they were impressed with a dashing rescue he had just made of a girl in the pool.

Katō: あ、あれ。あれはあの娘たちが..
A, are. Are wa ano ko-tachi ga
 oh that that as-for those girls (subj.)
 "Oh, that. Those girls were just..." (PL2)

Matsuda: 言い訳 など いりません!!
liwake nado irimasen!!
 excuse such a thing don't need
 "I don't need to hear any excuses!!" (PL3)

- *ano ko*, when written with the kanji 娘, means "that girl"; the suffix *-tachi* makes it plural: "those girls."
- it is the stem form of *iu* ("say"), so *liwake* is literally "stated reason" → "an excuse."
- *irimasen* is the PL3 negative form of *iru* ("need/re-quire").



© Ishinomori Shōtarō / *Hotel*, Shogakukan

Mōshiwake nai = (I) apologize

Mōshiwake nai and its more polite form, *mōshiwake arimasen*, are standard phrases for apologizing. The polite form is the expression of choice when the occasion demands great gravity, as is the case here. Fujiko has discovered that she is pregnant and Hanazono, her boyfriend, is bowing low as they explain the situation to her parents.



© Urusawa Naoki / *Yowara!*, Shogakukan

Hanazono: 申し訳 ありません!!
Mōshiwake arimasen!!
 EXCUSE doesn't exist
 すべて 自分の 責任 であります!!
Subete jibun no sekinin de arimasu!!
 all/entirely my responsibility/fault is
 "I have no excuse. Everything is my responsibility."
 "I am deeply sorry. It is entirely my fault." (PL3)

- *mōshi* is the *-masu* stem of *mōsu*, the PL4 humble equivalent of *iu* ("say"), so *mōshiwake* is essentially a more polite form of *liwake*, "excuse." Note, though, that the word *liwake* cannot be substituted when making an apology.
- since *arimasen* is the PL3 form of *nai* ("not exist/not have"), *mōshiwake arimasen* is literally "(I) have no excuse." But usually it's better thought of as "I'm deeply/terribly sorry" or "Please accept my deepest apologies."
- *jibun* is used as a personal pronoun mostly by military personnel and male athletes.
- *de arimasu* is the PL3 form of *de aru*, a more formal equivalent of *da/desu* ("is/are").



by 秋月 りす / Akizuki Risu



Ad Copy: 着る だけ で スリム に / サウナス /
Keru dake de surimu ni / Sauna sui
put on/wear only with/by slim in sauna suit
"Just by wearing it (you'll become) slim! / Sauna Suit!"
Sauna Suit: Just Put It On and Shed Those Pounds!

- *dake de* after a verb means "by that action alone."
- *suisu* is the katakana rendering of both "suit" and "suits."

OL1: この 広告 よく 見る よ ね
Kono kôkoku yoku miru yo ne
this ad often see (emph.) (colloq.)
"One sees this ad often, doesn't one?"
"This ad appears a lot, doesn't it." (PL2)

Sound FX: くす くす
Kusu kusu (effect of low giggle/snigger)

OL2: うん、 昔 っから ある
Un mukashi kara aru
yeah-huh long ago there exist
"Yeah, it's been around a long time." (PL2)

- *yoku* is the adverb form of *yomu* ("good/fine"), here meaning "often/frequently" rather than "well."
- *kara* is a colloquial and more emphatic *karu* ("from/since")

OL1: こんな 姿 人に見られたら かつこ 悪いよー
Konna sugata hito ni miraretabara kakko warui yo.
this kind of figure others by if seen appearance bad (emph.)
"If this kind of figure is seen by others, it will look bad."
"It'd sure be embarrassing if someone saw you dressed like this." (PL2)

OL2: だいいち、 これ じゃ やせない って
Dai-ichi, kore ja yasenai tte
no, first of all this if it is won't per this (quote)
"First of all, you'd never lose any weight this way." (PL2)

OL3: 蒸れて 汗くさく なる し ね
Murete asekusaku naru shi ne
get heated/steamed and smell/sweat become and (colloq.)
"And besides, you get all steamed and sweaty, don't you." (PL2)

- *sugata* refers to one's outer appearance, including what one is wearing. The particle *o* to mark *tagotu* as the direct object of *miraretabara* has been omitted.
- *miraretabara* is a conditional "if/when" form of *mirareru* ("be seen/observed"), the passive form of *miru* ("see/look at").
- *kakko* (often shortened to *kakko* in colloquial speech) refers to external appearance, so *kakko warui* is literally "appearance is bad" → "looks bad" → "is embarrassing."
- *nasenai* is the negative of *naseru* ("become thin/lose weight").
- *tte* is a colloquial quotative form that can be used at the end of a sentence for strong emphasis, like "... I say/I tell you."
- *murete* is the *-te* form of *mureru* ("become steamed/hot and stuffy").
- *asekusaku* is the adverb form of *asekasu* ("smell/reeks of sweat," from *ase*, "sweat/perspiration," and the suffix *-kasu*, "smell/reeks of"); *naru* = "become." *Shi* is an emphatic "and/besides."

OL1 & OL2: えっ 買った の？
E? katta no?
huh? bought (explan.)
"You bought one?" (PL2)

OL3: えっ、 買った ない の？
E? katta-nai no?
huh?/what? haven't bought (explan.)
"Huh? You haven't bought one?"
"Huh? You mean you haven't?" (PL2)

- *katta* is the plain/abrupt past form of *kau* ("buy"); *katta-(i)nai* is the negative of *katta-iru* ("have bought"), from the same verb.
- *nai* is a surprised/amazed elongation of the explanatory *no*, which is quite commonly used to ask questions in informal speech.

OL Shinkaron

by 秋月 りす / Akizuki Risu



[1]

Man: つきあって ください
 Tsu tsukiatte kudasai
 (suzen) socialize/consort please
 "W- Will you go steady with me?" (PL3)

Woman: え?
 E?
 "Huh?" (PL2)

- *tsukiatte* is the *-te* form of *tsukau*, which means to "socialize/consort/maintain a relationship (with someone)" in various different capacities — in this case as a steady date
- *kudasai* after the *-te* form of another verb makes a polite request.

[2]

Woman: あ、あたしなんて グズだし ノロマだし
 A- atashi nante guzu dashi noroma dashi
 (suzen) like as-for laggard/dullard am and dullard/dunce am and
 "But I'm dull and not very bright, and ..."
 ちっとも キレイじゃない のに、
 chitto mo kirei ja nai no ni
 (not) in the least pretty am not even though
 "I'm not the least bit pretty." (PL2)

- *atashi* is a variation of *watashi*, used mostly by female speakers
- *nante* is a colloquial quantitative form that can be used like *nao* to mark the topic of the sentence ("as for..."); it often belittles that topic as trifling/in-significant/unworthy
- *dashi* following a form of *da/desu* or a verb is an emphatic "and" + "and be sides/and what's more"
- *chitto* is a variation of *chotto* ("a little bit"), and *chitto mo* combines with a negative form later in the sentence to mean "(not) at all/one bit/in the least"
- *ja nai* is a contraction of *de wa nai*, "is not."
- *no ni* essentially means "even though/in spite of"; here she uses it with the feeling of "even though ... you ask me that?" → "you ask me that, but" implying it's a crazy idea. In cases like this, *mo* is essentially like the use of English "but" when stating an objection/protest.

[3]

Man: かまわない
 kamaawanai
 (suzen) I mind/okay (triph)
 "That's okay." (PL2)

- *kamaawanai* is the negative of *kamau* ("mind/care about") + "don't mind, don't care" + "that's okay."

[4]

Man: す前まで いいかんじだった のにふられてしまった
 Suzen made ii kanji datta no ni furarete shimatta
 just before until good feeling was even though was jilted
 "Right up until that point, everything seemed great, but then she jilted me." (PL2)

Man: どうしてだー?
 Dōshite da-?
 why/how come
 "Why-y-y?" (PL2)

Friend: 「そんな こと ない よ」と 言うべきだ、ナ
 "Sonna koto nai yo" to iu beki datta na
 that kind of thing not exist (emph.) (quite) should have said (colloq.)
 "You should have said 'That's not true'." (PL2)

- *suzen* is written with *kunji* meaning "inch" and "before" and means "just before"; *suzen made* = "until just before"
- *datta* is the past form of *da* ("is/are").
- *furarete* is the *-te* form of *furareru* ("be jilted," from *fur*, "ditch/jilt"), and *shimatta* is the plain/abrupt past form of *shimaw* ("end/finish/put away"), which after the *-te* form of another verb implies the action was regrettable/undesirable.
- *dōshite* is a colloquial *naize*, "why/how come?"
- asking a question with *da* is masculine and can sound very rough.
- *sonna koto nai* (literally "that kind of thing does not exist") idiomatically means "that's not true."
- *beki datta* is the past form of *beki da*, which follows non-past verbs to give the meaning "should/ought to/must" *ni beki datta* = "should have said."
- the colloquial particle *na* expresses a kind of re-confirmation of his own statement, similar to, "I'd say that was it. Yeah."

(continued from page 23)

all of this in English translation. Trying to line up sentences on the page can be a bit irksome, especially as the spacing never seems to work out quite evenly.

On the positive side, because the dictionary provides entries in both romaji and written Japanese (with furigana provided), it is very user-friendly. Also, fairly complete example sentences and usage guides are provided. The editors have selected entries based on vocabulary used in Japanese language schools at the introductory level, so students are likely to encounter the words they learn in class, but not necessarily the words they might hear in a real conversation with a native speaker.

SAMPLE ENTRY:

natsukashii 懐かしい (なつかし)
 学生時代のことを懐かしく思い出します。 (Gakkō jidai no koto o natsukashiku omoidashimasu.)
 田中さんは留学した時のことを懐かしそうに話してくれました。 (Tanaka-san wa ryūgaku shita toki no koto o natsukashiso ni hanashite kuremashita.)

natsukashii [adj] dear, beloved, feel a yearning for, feel nostalgic about
 ♪ I have fond memories of my student days.
 ♪ [Miss] Nakamura spoke nostalgically about the time [she] was studying abroad.

Merriam-Webster's Japanese-English Learner's Dictionary

[Merriam-Webster, 1993. 1121 pp., \$27.95]

This excellent dictionary for the beginning student of Japanese is the result of a collaborative effort between two dictionary publishing giants, Kenkyusha and Merriam-Webster. The book is packaged and priced differently in the US and Japan, although the content is identical, so be careful not to buy the Japanese version for ¥4,200 (about \$42) when the US version can be had for only \$27.95.

This dictionary was clearly created with the English-speaking student of Japanese in mind. Features include photos and illustrations of terms that may be unfamiliar to someone who hasn't spent time in Japan, a limited selection of cultural and linguistic notes, and simple guides to pronunciation and grammar.

Copious example sentences clear up many usage issues, and all examples include both a romanized and Japanese version of the sentence. Unfortunately, the romanization system used, a slightly modified Hepburn, is a bit cumbersome, with a word like *keiei* (経営, "management") ending up as *kee-ee*.

For some reason, there is no indication of how many entries the dictionary contains, but it is certainly comprehensive enough to carry students through their

SAMPLE ENTRY:

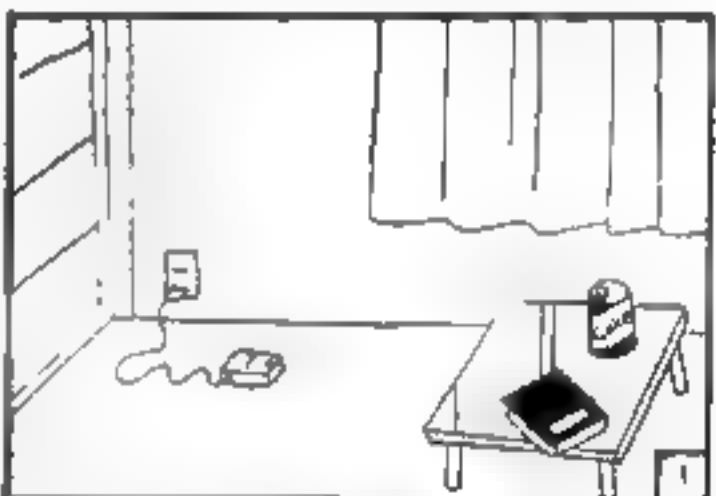
natsukashii 懐かしい (なつかし)
 懐かしい (natsukashii)
 Furusato ga natsukashii (ふるさとが懐かしい) I long for my hometown.
 Yūbe radio de natsukashii uta o takusan kita. (ゆうべラジオで懐かしい歌をたくさん聞いた) Last night on the radio I listened to a lot of the good old songs. (Kono shashin o miru to mukashi ga natsukashiku naru. (この写真を見ると昔が懐しくなる) Whenever I look at this picture I feel nostalgic.

first several years of study. Its sturdy hardcover format also makes it durable, increasing its productive life.

(The Japanese version of this dictionary is the Kenkyusha English-Japanese Learner's Dictionary, Kenkyusha, 1992, 1121 pp., ¥4,200. Kenkyusha has also published a small size edition, under the name Kenkyusha Japanese-English Learner's Pocket Dictionary, Shigeru Takehara-sha, 1993, 480 pp., ¥2,000. An American version has not yet appeared.)

(continued on page 46)

田中くん Tanaka-kun



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1

Ad Headline: ゴキブリ 追放!
Gokiburi Tsūhō!
cockroach expulsion/banishment
Get Rid of Cockroaches!

Ad Copy: 超音波 を 発振し、ゴキブリ を 撃退する 機器 です
Chō-onpa o hasshin shi, gokiburi o gekitai suru kiki desu.
ultrasonic waves (obj.) oscillate/emit and cockroaches (obj.) repel/drive away inst. (ment/appliance) is
This appliance emits ultrasonic waves to repel cockroaches. (PL3)

これ さえ 取り付ければ、もう 部屋 にゴキブリ があらわれる ことは ありません。
Kore sae toritsukereba, mō heya ni gokiburi ga arawareru koto wa arimasen.
this (emph.) if install [not] any more room in cockroaches (subj.) appear thing-as-for not exist
Simply install one of these and cockroaches will no longer appear in your room. (PL3)

Specs: サイズ... / プラスチック製 (IC付)
Size... / Purasuchikku-sei (IC tsuki)
size plastic made IC attached/included
Size... / Plastic housing (contains integrated circuits)

- *hasshin shi* is the stem (-masu) form of *hasshin suru*, "to oscillate/emit." The stem form of a verb often serves as a truncated *te* form, which can be equivalent to the conjunction "and," or "and thereby."
- *chō-onpa o hasshin shi, gokiburi o gekitai suru* is a complete thought/sentence ("[it] emits ultrasonic waves to repel cockroaches") modifying *kiki* ("instrument/appliance").
- *toritsukereba* is a conditional "if/when" form of *toritsukeru* ("attach/install"). See emphasizes *kore* ("this") with the feeling of "just this/thus alone," but in English the emphasis often falls more naturally on the accompanying verb: "if you simply install this."
- *mō* (inf. "already") followed by a negative becomes "no longer / not anymore."
- *koto wa arimasen* is a PL 3 form of *koto wa/ga nai*, which after a non-past verb means "does not/will not occur."
- *size* and *plastic* are from the English "size" and "plastic."
- the suffix *-sei* appended to the name of a material means "made of." appended to a place name it means "made in -."
- *tsuki* (from *tsuku*, "stick/attach") is a suffix meaning the item it follows "has been attached/included." IC *tsuki* implies the instrument/appliance contains integrated circuits.

2

Tanaka-kun: ええ、こんな いい もの が あつた の か?
Ee, konna ii mono ga atta no ka?
(interj.) this kind of good/valuable thing (subj.) existed (explan.) (?)
"Gee, did this kind of great thing exist?"
"Wow! I never knew they had something like this!" (PL 2)

Tanaka-kun: よし、さっそく 取り付けよう!
Yoshi, sossoku toritsukerō!
okay/all right immediately shall install
"All right! I'm going to install one right away!" (PL 2)

Title: カタログ
Katarogu
Catalog

- *atta* is the plain/abrupt past form of *aru* ("exist" for inanimate things).
- *no ka* literally makes a question: "is it the case that . . .," but it's purely rhetorical, he's actually exclaiming to himself over his discovery.
- *yoshi* (or *yōshi*) is an interjectory form of *ai/yoi* ("good/okay"), often used to introduce statements declaring that one has decided to, or is about to, do some particular action.
- *toritsukerō* is the volitional ("let's/I shall/I think I'll . . .") form of *toritsukeru* ("attach/install").

4

Friend: どうして 行かぬの？
Dōshite ikinai no?
why not want to go home (explan.) (emph.)
"Why don't you want to go home?" (PL 2)

Tanaka-kun: それ が、なぜ かわからないんだ。なんとなく 入れなくて
Sore ga, naze ka wakaranai nda. Nantonaku irenakute
that (subj.) why (?) don't know (explan.) somehow/for some reason can't enter
"Well, I don't really know why. For some reason, I can't bring myself to go inside." (PL 2)

- *dōshite* is a less formal equivalent of *naze* ("why/how come").
- *ikinai* is the negative of *ikeru*, the "want to" form of *ikiru* ("go/come home").
- asking a question with *da* or *nda* is masculine and can sound very rough, with or without the emphatic *yo*. Here the feeling is that he is "pressing" for an explanation because he's puzzled/mystified.
- *sore ga* is often used idiomatically as a kind of "warm-up" when telling the listener something unfortunate/awkward/negative.
- a question word followed by *ka wakaranai* means "don't know why/how/where/etc."
- *nantonaku* gives the feeling of "somehow/vaguely/I don't know why but . . ."
- *irenakute* is a *te* form of *haireru*, negative of *haireru* ("can go/come in"), from *hairu* ("go/come in"). Here the *te* form indicates he's stating a cause/reason — i.e. why he doesn't want to go home. A *te* form is often used to state the cause/reason for what comes next in the sentence, but in this case the rest of the sentence is understood from the friend's original question and does not need to be restated.

(continued from page 46)

Takahashi's Pocket Romanized Japanese-English Dictionary

[Hiroshi and Kyoko Takahashi, Taiseido, 1984, 1596 pp., ¥4430]

It's hard to know what the authors mean by "pocket" in this case, since you would need an extremely roomy pocket to carry this bulky dictionary. The book also seems to be constructed so that it is impossible to keep open without major props, and the print is not only small but somewhat faint, making it quite a task to use.

Despite these basic structural problems, this comprehensive volume, which contains over 24,000 entries, constitutes a fairly substantial reference for the beginning student of Japanese. As the title indicates, entries are provided first in romaji, followed by a rendering in kana, then kana where appropriate. The authors claim to have avoided both "newfangled" and "time-worn" words when selecting their entries, but a quick read through a "How to Use this Dictionary" section plagued by grammatical errors makes you wonder if they were careful enough to have a native English speaker involved at any stage of the dictionary's production.

Although very few example sentences are provided, many entries include usage notes or lists of related words and expressions, a very nice feature. For example, under the word *ingaku* (音楽 "music"), you also find the words for music school, musician and concert. This is a great way for students to build vocabulary quickly and relatively painlessly.

SAMPLE ENTRY:

natsukashii なつかしい 懐かしい
 natsukashi furusato 懐かしいふるさと one's dear old home
 natsukashi, natsu or natsukashiku-omow 懐かしいを思う to long for
 (long)
 natsukashi-domo (懐かしいを) 懐かしく 懐かしく, fondly

Martin's Concise Japanese Dictionary

[Samuel E. Martin, Charles E. Tuttle, 1984, 736 pp., \$16.95]

For the sake of completeness, it is usually best to avoid dictionaries that combine E-J and J-E in one volume, but there are times when having both together is definitely more handy. In such cases the Martin's Concise is a good choice.

Mr. Martin clearly states that he has created a dictionary of *spoken* Japanese, and as such has geared it toward students who will be using it to look up words or phrases they have heard, or those they need in order to express themselves in Japanese. As a result, this dictionary is light on linguistic and etymological information, a sacrifice that leaves it free to concentrate on providing as much information as possible pertaining to the spoken language.

One especially useful feature is the provision of multiple Japanese equivalents for English words that may have more than one meaning. Other features are a little peculiar. Verbs, for example, are given in the polite *-masu* form instead of the more common dictionary form. In addition, several different forms of the same verb are listed separately (i.e. *tabemasu*, *taberaremasu*, *tabesasemasu*, *tabete* and *tabeyō*), a format that tends to get redundant within the framework of a dictionary, and takes up much more space than necessary.

This dictionary is actually an expanded version of the popular Martin's Pocket Dictionary, with the biggest change being the addition of Japanese script in addition to romaji, a feature that will be appreciated by students who want to learn characters as they learn new vocabulary.

(Martin's Pocket Dictionary English-Japanese/Japanese-English, Samuel E. Martin, Tuttle, 1990, 724 pp., \$9.95)

SAMPLE ENTRY:

natsukashii なつかしい 懐かしい
 i dear (ly remembered)

(No entry given for "friendly")

(continued on page 79)

図説現代用語便覧 Zusetsu Gendai Yōgo Benran A Visual Glossary of Modern Terms



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1

Narration: タバコ 100本 連続吸い
Tabako hyappan renzoku sui
 tobacco/cigarettes 100 (count) continuous smoking
 The Continuous Smoking of a Hundred Cigarettes
 The Hundred Cigarette Smokathon

Sound FX: ふふふ (effect of puffing on cigarette)
Pufu

- *sobako* originally came from Portuguese *tobacco*; in Japanese it means "cigarette" unless specified as some other tobacco product.
- *-pon* is a form of *-hon*, the counter suffix for long, slender things like pens, pencils, needles, chopsticks, and cigarettes.
- *sui* is a noun form of *suu* ("suck in/inhale," or when speaking of tobacco, "smoke").

2

Narration: ビール 30本、 ボトル 1本 イッキ 飲み
Beeru sangappou, botoru ippon ikki-nomi
 beer 30 (count) [whiskey] bottle 1 (count) all at once drinking
 The 30-Beer and Bottle of Whiskey Chugathon

Sound FX: グファッ
Gufa!
 Burp!

Man: ばっか やろー。 くつ下 めぐ ぞー、 足 で よ。
Bakka yaro! Kutsushita megu zo, ashi de yo.
 foolish/die! guy/fellow socks will take off (emph.) foot with (emph.)
 "You stupid fool! I'll take my socks off --- with my feet."
 "Idiot! I can still take my socks off --- with my feet." (PL2)

- *ikka-nomu* means "drinking all at once/in a single draft," but here it obviously means something more like "drinking in a single sitting."
- *bakko yaro* is a particularly forceful *baka yaro* (lit "fool/idiot" + "guy/fellow"), which when directed at a person means "you fool. S.O.B./etc."; it's also used as an all-purpose expletive.
- *botoru* from English "bottle," almost always refers to a bottle of whiskey in the context of drinking.

3

Narration: 徹夜 マージャン 3日 3晩
Tetsuya majaan mikka miban
 all night mahjongg 3 days 3 nights
 All Night Mahjongg for 3 Days & 3 Nights
 3-day 3-night Mahjongg Marathon

Man: 根性 で つもれ っ。
Kenjo de tsunore!
 fighting spirit/grit with draw
 "I draw with true grit."
 "Come on, baby!" (PL2)

- *tetsuya* refers to staying up to work/study/play all night.
- *tsunore* is the plain/abrupt command form of *tsunoru*, which in mahjongg refers to drawing the winning tile from the draw pile instead of from another player's discard pile. In this case he's directing the command at himself.
- "Come on baby!" is a cultural equivalent of *Kenjo de tsunore*-, not a literal translation.

4

Banner: 業界 トライアスロン 大会
Gyōkai Toraisuron Taikai
 industry/business triathlon meeting/meet
 The (Media) Industry's Triathlon

Male Voice: ギャル は いねー のか?
Gyaru wa inē no ka?
 gal as-for not exist/be (explan. ?)
 "Aren't there any campaign girls?" (PL2)

Male Voice: タダ酒 飲める ん だろ?
Tada-zake numeru n daro?
 free alcoholic bev. can drink (explan.) right?
 "You get to drink free, right?" (PL2)

Announcer: 出版 ・ マスコミ ・ 広告 業界 の
Shuppan masukomi ado gyōkai no
 publishing mass media advertising industry/business of
 鉄人 を 集めて おこなわれます!
aitan-man o atsumete okonawaremasu!
 iron men (obj.) gather-and is held/takes place
 "Gathering together iron men from the publishing, mass communications, and advertising industry." (PL3)

第 一回 ・ 業界 トライアスロン!
Dai-ikkai Gyōkai Toraisuron!
 no. 1 time industry triathlon
 The First (Media) Industry Triathlon."

Announcer: この 苦酷な レース を 勝ち抜く の は 誰 か?
Kono kakoku-na rēsu o kachimuku no wa dare ka?
 this harsh/brutal race (obj.) win/merge victorious (nom.) as-for who (?)
 "Who will emerge victorious at the end of this brutal contest?" (PL2)

- *kachimuku* comes from *kaisu* ("win"), and *-uku* is a verb suffix meaning "(continue an action) through to the end." *Kachimuku* is used when a contest involves several events or rounds through which each contestant must pass: "emerge victorious in the end."
- *no* is a "nominalizer" that turns what precedes it into a noun, and *wa* marks this noun as the topic; in this case *no* can be thought of as filling in for "the one/person" "as for the one who will emerge victorious at the end of this brutal race (who is it)?"

- *gyōkai* is written with kanji meaning "industry/trade/profession" and "world/realm," but it does not refer to the business world in general. It's used when speaking of a specific business/industry—in this case, the media industry.
- *taikai* is literally "great gathering/meeting," and can refer to any event that draws a large crowd.
- *gyaru*, the katakana rendering of English "gal," has recently caught on as a slang word for "young girl," sometimes, as in this case, it is used to refer to young women hired to add color to such events.
- *inē* is a masculine slang corruption of *inai*, the negative of *iru* ("be/exist" for animate things).
- *numeru* is the potential ("can/be able to") form of *meru* ("drink").
- the kanji compound 広告 is usually pronounced *kōkoku*, but here the pronunciation of *ado* is suggested by furigana written above. The same is true for 鉄人, usually *tetsu-jin*, but here pronounced *aitan-man*.
- *okonawaremasu* is the PL3 form of *okonawareru*, passive of *okonaeru* ("hold [an event]") + "(an event) is held/takes place." The phrase *...o atsumete okonawaremasu* literally means "is held by gathering together ..."

A Visual Glossary of Modern Terms



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- 1** **Boss:** なんだよ、なんだよ
Nan da yo, nan da yo?
what is (emph.) what is (emph.)
"What is this? What is this?" (PL2)
- Boss:** ロクな アイデア ない じゃないか
Roku-na idea nai ja nai ka.
decent idea not exist isn't/doesn't it?
"There's not a decent idea here." (PL2)
- FX:** ポイ ポイ ポイ
Poi poi poi
(effect of tossing away one sheet after the other)
- * roku na = "satisfactory/proper/decent," and *idea* is the katakana rendering of English "idea." Ga, to mark this as the subject of *nai*, has been omitted.
 - * *ja nai ka* ("is it not?/does it not?") is a purely rhetorical question; he's in fact making a strong assertion, with an accusing/scolding tone.
- 2** **Boss:** おい おい、モルジブ まで 行って
Oi oi, Morujibu made itte
(interj.) (interj.) Maldives as far as go/went and
この 程度 の 写真 かよ
kono teido no shashin ka yo?
this degree/extent of photo (?) (emph.)
"Hey, hey, you went as far as the Maldives and (got only) pictures of this degree?"
"Jeez, you went all the way to the Maldives and couldn't get any better pictures than this?!" (PL2)
- * *ite* is the -te form of *iku* ("go"). -Te forms do not have their own tense, but get their tense from context. The -te form acts as a conjunction: "went, and..."
- 3** **Boss:** あれあれ、印刷 ぜんぜん 色 が 出てないじゃん。
Are are, insatsu zenzen iro ga dete-nai jan.
(excl.) (excl.) printing [not] at all color (subj.) not come out (is it not?)
"Good grief, the colors didn't come out right at all." (PL2)
- 全部 やりなおし だ なあ、こりゃあ。
Zenbu yarinaoshi da naa, korya.
all redoing is (colloq.) as for this/these
"They'll all have to be redone." (PL2)
- * *wa* to mark *insatsu* as the topic of the sentence has been omitted.
 - * *zenzen* followed by a negative form means "(not) at all."
 - * *iro ga dete-(i)nai* is the negative of *iro ga dete-aru*, from *iro ga deru* (lit. "colors come out" — i.e., appear with the intended richness).
 - * *jan* is a contraction of *ja nai ka*, "is it not?/does it not?" Again, the question is rhetorical, and he is in fact making a strong assertion.
 - * *yarinaoshi* is a noun form of *yarinaosu* ("repeat/redo").
 - * *korya* is a contraction of *kore wa*, "as for this/these"; normal word order would put this at the beginning: *korya zenbu yarinaoshi da na*.
- 4** **Narration:** そして できあがった ポスター
Soshite deki-agatta posutā
and/and then completed/produced poster
And the poster thus produced:
- Poster:** 資源 を 大切に
Shigen o taisetsu ni
resources (obj.) as important/with care
Use Our Resources With Care
- Small Print:** この ポスター は 再生紙 を 使っています
Kono posutā wa saiseushī o tsukatte imasu.
this poster as-for recycled paper (obj.) uses/has used
This poster is printed on recycled paper.
- * *deki-agatta* is the plain/abrupt past form of *deki-agaru* ("be completed/finished") when speaking of something being made/produced.
 - * *taisetsu ni* is the adverb form of *taisetsu (na)*, meaning "valuable/precious/dear," so it means to "use or treat (something) preciously/dearly/as important" → "treasure/use with care/use wisely."

課長さん仕事ですよ Kachō-san Shigoto Desu Yo

by 松浦せいじ / Matsuura Seiji



Hachitarō: えっ、博多に出張?
E! Hōkato ni shūchi?
huh?/what? (place name) to business trip
"What? A business trip to Hakata?" (PL2)

Boss: ああ、
A.
yes
"Yeah." (PL2)

- the city of Fukuoka in northern Kyūshū is often popularly referred to as Hakata, the name of the city's central ward, which is also the part of the city with the longest history
- ā is a colloquial, masculine "yeah/sure/right."

Boss: 3時の会議に出席したら...
Sanji no kaigi ni shūseki shitara...
3:00 at meeting to when/after have attended
"Once you've attended the 3 o'clock meeting,..." (PL2)

Boss: あとは自由だから
ato wa jiyū da kara
after that as-for open/free is because/so
"(after that) you're open, so..." (PL2)

- shūseki shitara is a past conditional ("when") form of shūseki suru ("attend [a meeting/class]"); "when (you) have attended" → "after/once (you) have attended"
- ato wa = "as for the rest/as for after that"

Boss: まあ、のんびりして来たまえ
Mā, nambahi shite kitemae
(interj.) take it easy-and come
"Well, take it easy and enjoy yourself." (PL2)

Hachitarō: はい
Hai.
yes/sir.
"Yes sir." (PL3)

- mā is a soft/gentle/agreeable-sounding interjection that adapts to fit its context: "well/you know/I mean."
- nambahi shite is the -te form of nambahi suru ("relax/take it easy" in the sense of locking back and enjoying oneself)
- kitemae is a command form of kuru ("come"). The suffix -temae makes a strong/authoritarian command, so in a clear superior-subordinate relationship its use is restricted to the superior — though it can also be used as a strong command among peers in some situations. A form of kuru after the -te form of another verb can be equivalent to "go do the action," but when the action mentioned is not the principal reason for the trip, the meaning is more like "do the action while you're there/during your trip."

Hachitarō: あと自由ねえ
Ato wa jiyū nee
after that as-for open (colloq.)
"After that I'm open, huh?" (PL2)

Sign on Door: 自由席
Jiyū-seki
free/open seats
Open Seating

- the jiyū-seki ("open seating") sign is on the door of a train car, and it appears he was not able to get a seat since he is sitting on his suitcase. In Japan, open seating tickets are not limited to the number of available seats
- jiyū ("free/open") in Japanese works very much like English "open" in this case: when he was told he would be "open" after the 3 o'clock meeting, Hachitarō assumed it meant he would have "free time" to enjoy himself especially since his boss told him to "take it easy." Instead it turns out his boss meant he would be on a less-expensive "open" ticket for his return home — and without a seat, it's hardly a situation for "taking it easy."

課長さん仕事ですよ Kachō-san Shigoto Desu Yo

by 松浦せいじ
Matsuura Seiji

帰って来たライバル



Title: 帰って 来た ライバル
Kaette kuru Raibaru
 return (hon.) came rival
The Rival Who Returned

- *kaette* is the *-te* form of *kaeru* ("go/come home"), and *kita* is the plain abrupt past form of *kuru* ("come").

Hachitarō: よ、久米、よう帰リ
Yō! Kume, ōkaeri
 (greeting) (name) (hon.)-return
"Yo, Kayama! Welcome back!" (PL2)

- *yō* is an informal greeting ("hi/hey/hyō!") used by male speakers.
- *ōkaeri* is an informal abbreviation of *ōkaerimasai*, a relatively gentle command form of the verb *kaeru* ("return home"), so it is literally the command, "Go home/Come home." But with the honorific prefix *o-* it is the standard greeting given when someone arrives home or back at the office. As we find out in the next panel, in this case he means "welcome back to the home office."

Narration: 彼は私と同期入社で札幌支社の転勤を終え
Kare wa watashi to dōki nyūsha de Sapporo shisha no tenkin o oe
 he is-for him as same person/year enter on ed/adv and (place name) branch to transfer (obj.) completed-and
 営業課の課長として帰ってきた
Eigyō kō no kachō to shite kaette kita
 sales section? of section head as returned/come back
He had joined the company in the same year as me, and having completed a tour at the Sapporo branch, had now returned (to the home office) as the head of Sales Section 2. (PL2)

Hachitarō: おない がんばろう な、
O-igen ganbaru na.
 (hon.)-mutually/both let's stretch/work hard (colloq.)
"Let's both give it our best, okay?" (PL2)

- *tenkin* often refers to a transfer to do a tour of duty in a branch office (usually lasting 3-5 years).
- *oe* is a continuing form of *oeru* ("to finish/complete something"), the tense is provided by the sentence end.
- ... *to shite* = "as/in the capacity of"
- *o-igen* (in) modifying a verb implies the action occurs mutually/frequently between two parties (*ni* is optional when the honorific prefix *o-* is used; without the prefix it is obligatory).
- *ganbaru* is the volitional ("let's") form of *ganbaru* ("be persistent/unflagging" → "work/strive hard").

Hachitarō: よっしゃあ、今日は いっちょ 残業 やるかあ
Yossha! kyō wa iccho sangyō yaru ka
 okay/all right today as-for a spell of overtime work do (?)
"Well then, maybe I'll put in some overtime today." (PL2)

- *yossha* or *yosha* is an interjectory form of *ii/na* ("good/fine/okay"), often used to introduce statements declaring that one has decided to, or is about to, do some special action. "well then/okay/all right"
- *iccho* = lit. "a game (of go/shōgi)," and *aru* is an informal word for "do." *yosha yaru ka* is literally "Shall we play a game (of go/shōgi)?" The expression has come to be used when preparing to do other activities as well.

Hachitarō: あいつには 負けません から じゃ、 / / /
Atsu ni wa makeraremasen kara ja, / / /
 that guy to/by as-for cannot lose/be outcome because/so (colloq.) (conspiratorial laugh)
"Because I can't be outdone by that guy, heh heh heh."
"(Because) I can't let that guy get ahead of me, heh heh heh." (PL3)

Sign on Door: えき 係
Ekiyō Niwa
Sales Section 2

- *makeraremasen* is the PL3 form of *makerarenu* ("cannot lose/be bested"), from *makeru* ("lose/be defeated/be bested"). The particle *ni* marks the opponent/adversary so *ni makeru* "lose to/be defeated by" and *ni makerarenu* "can't lose to/can't be defeated by."

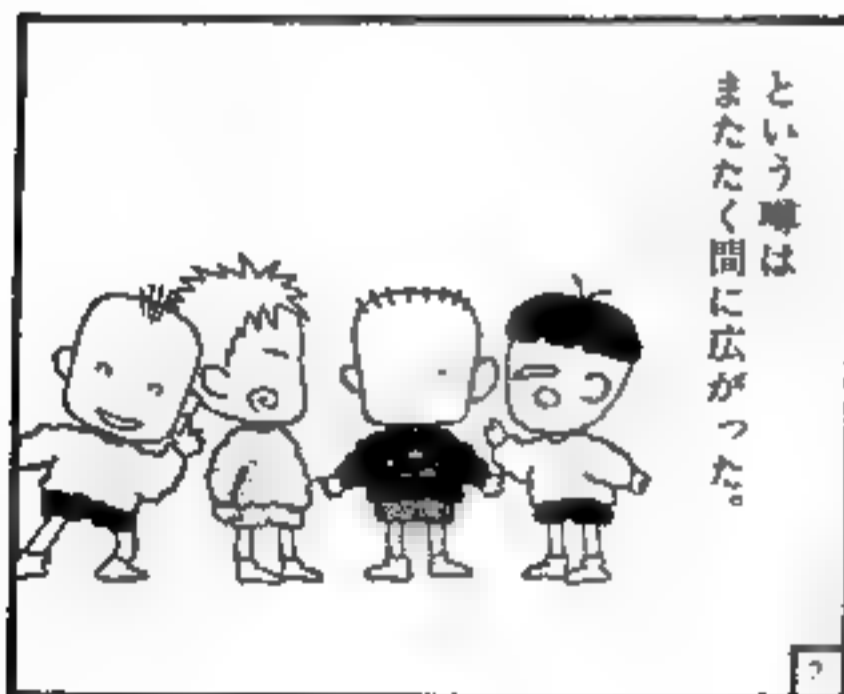
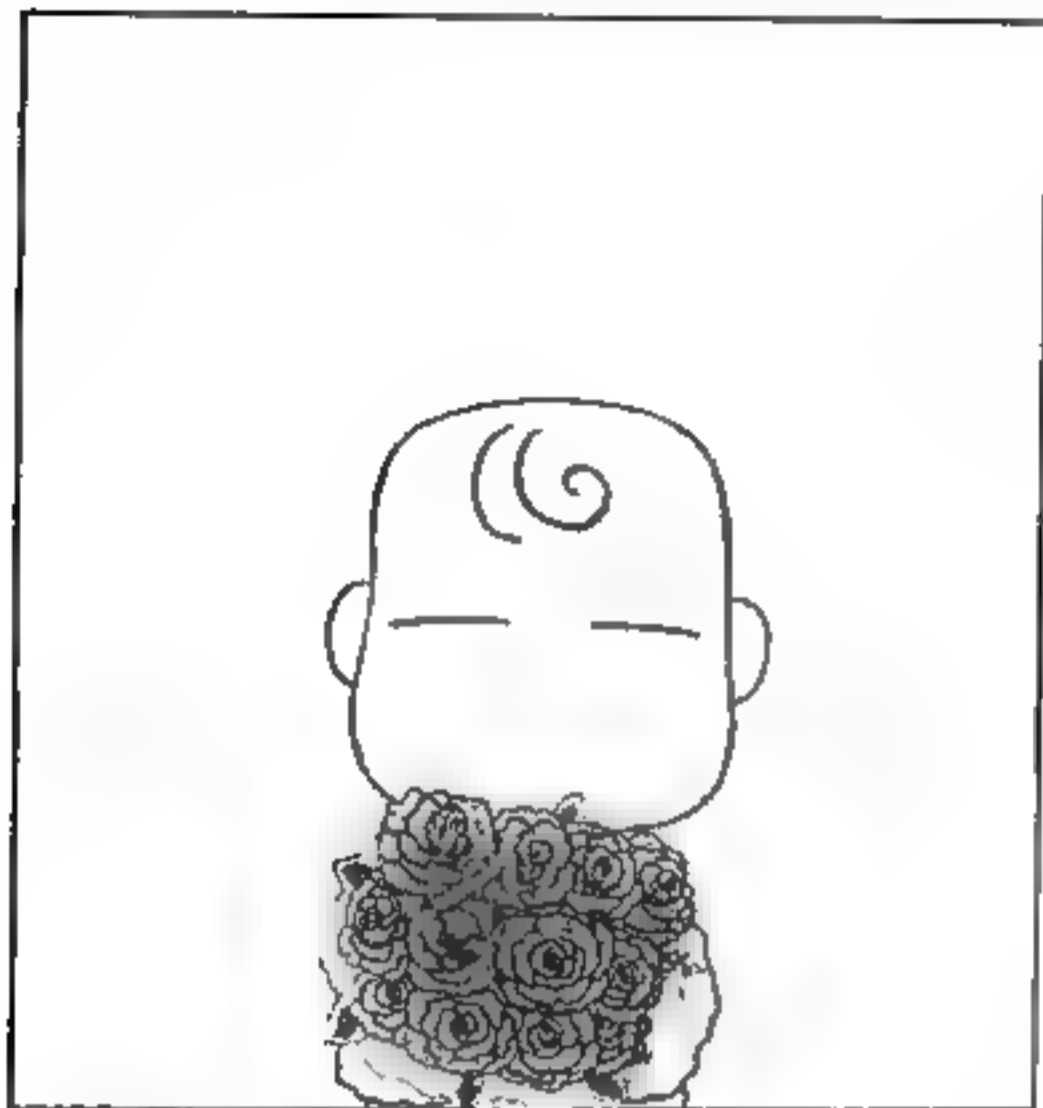
Kayama: おい、おい、5時に になったら 帰らないと、仕事バカ になっちゃう ぞ。
Oi oi goji ni nattara kaeranaï to, shigoto-baka ni natchau zo.
 (interj.) (interj.) 5 PM to when becomes if don't go home work-fool to will become-(regret) (emph.)
"Hey, hey, if you don't go home when 5 o'clock comes, you'll turn into a workaholic." (PL2)

Kayama: おい人生、もっと エンジョイ しなきゃあ
Nagai jinsei, motto enjoi shinakya.
 long life more enjoy must do
"(It's) a long life — you have to enjoy it more."
"Life is long. You should enjoy (things) more." (PL2)

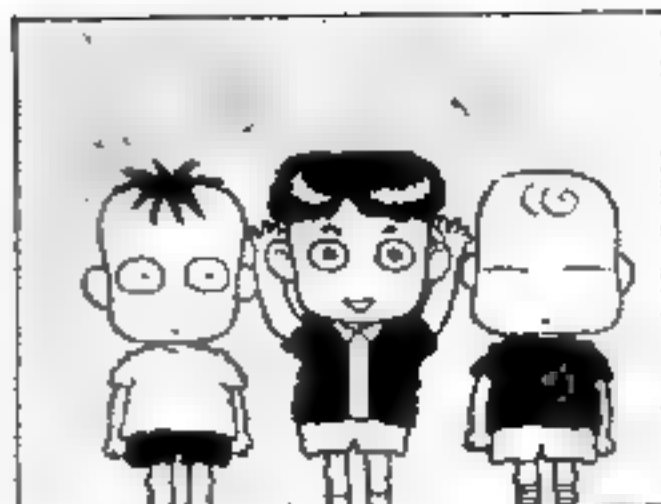
- *kaerunai* is the negative of *kaeru* ("go home"), *to* after a non-past verb can make a conditional "if/when" meaning.
- *nattara* is a conditional ("if/when") form of *naru* ("become"). *natchau* is a contraction of *nette shinai* (the *-te* form of *naru*, plus *shinai*, which after the *-te* form of another verb implies the action w/will be regrettable/undesirable).
- *shigoto-baka ni naru* literally means "become a work fool," implying "a fool who does/knows nothing but work."
- *shinakya* is a contraction of *shinakereba* (*naranai*), a "must/have to" form of *aru* ("do"), *enjoi* is the katakana rendering of English "enjoy" but a form of *suru* must be added to make it a verb in Japanese.

chapter
23

恋するフルコース



いまだきの Kids These Days



Schoolboy Kunita (at left in the picture above) is an ordinary, carefree kid who is surrounded by adorable oddballs. One of his best friends is the quietly passive Tsugumaru (right), whose love life is at the center of attention in this episode. His other pal, Takumi (center), is the opposite of Tsugumaru: smart and full of energy. Takumi greatly admires his suave older brother, and often tries to imitate him—usually with humorous results. Their experiences make up the series *Imadoki no Kodomo*, “Kids These Days.”

Artist Kubō Kiriko was first published in 1962 in the amateur’s section of the girls’ magazine *Lala*. She soon became a regular, beginning with the manga series *Majikaru Mysteru Awā* (マジカル・ミステリー・アワー, “Magical Mystery Hour”). This was followed by *Shinikaru Hysteru Awā* (シ

ニカル・ヒステリー・アワー, “Cynical Hysteria Hour”) and *Rojikaru Alerugu Awā* (ロジカル・アレルギー・アワー, “Logical Allergy Hour”), both of which continue today.

Her next series, *Imadoki no Kodomo*, made her big break into the world of mainstream manga. It began serialization in a major men’s manga magazine, *Big Comic Spirits*, in 1987. Kubō’s witty sensitivity to the trials of boyhood made the series a hit, and it continued until 1991. She is now working on her latest manga series, *Onna Shachō* (“Female Company President”), which also appears in *Big Comic Spirits* magazine.

玖保キリコ

by Kubō Kiriko

Title: 恋 する フル コース
Koi Suru Furu Kōsu
love/romance do full course
Full Course of Love

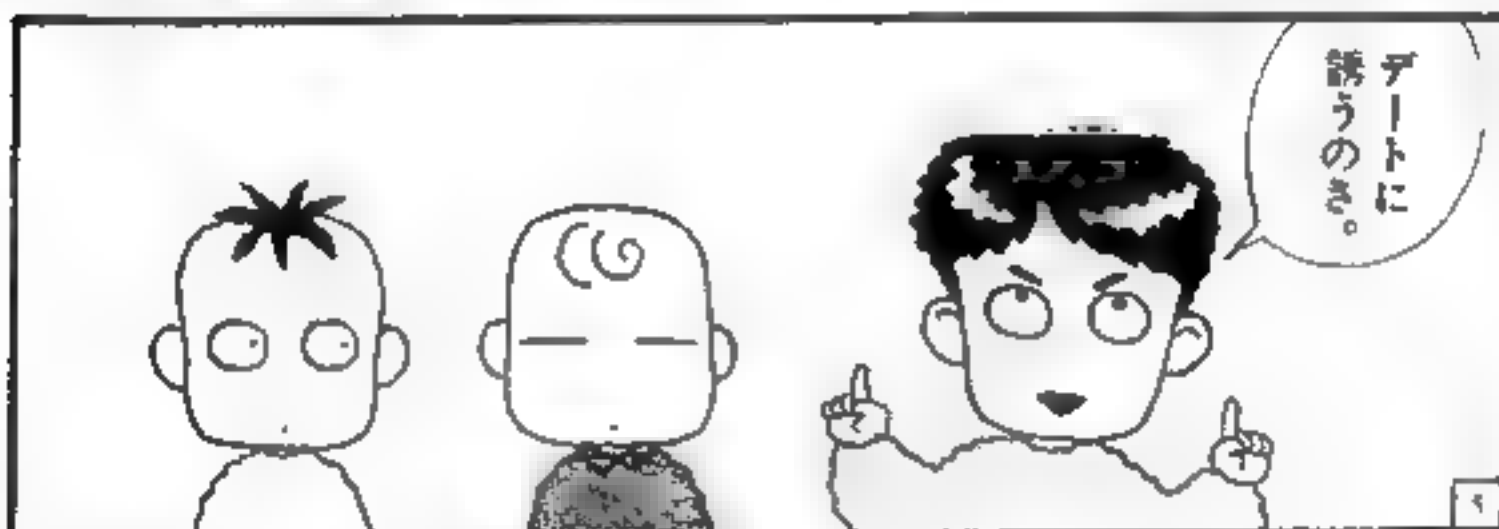
- *koi* = “(romantic) love,” and the verb form, *koi (o) suru*, is variously “love/fall in love/be infatuated with/pine for,” etc.
- *furu kōsu* is a katakana rendering of English “full course (meal).”

Narration: ツグム君 は クリコちゃん を 好き
“Tsugumu-kun wa Kuriko-chan o suki,”
(name-form) as-for (name-dim.) (obj.) likes
“Tsugumu likes Kuriko.” (PL2)
[See next panel]

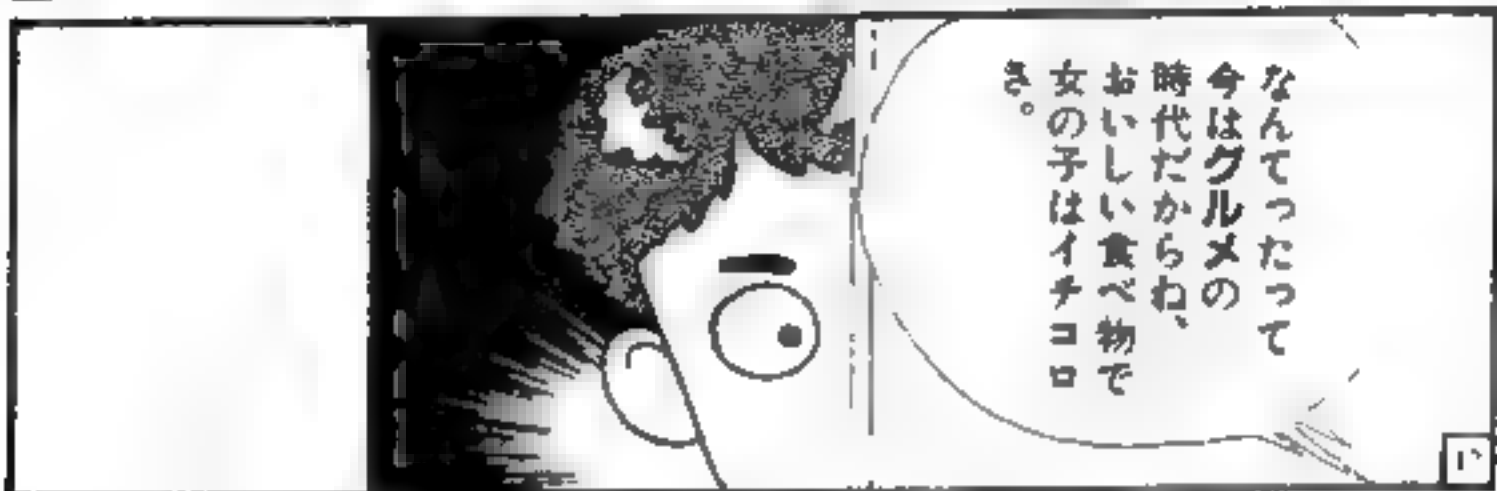
- *-kun* for adults is more familiar than *-san* (“Mr./Ms.”), but for children it is a little more formal than *-chan*, the diminutive equivalent of *-san*. Among children, *-kun* is only used to address or refer to males, but *-chan* is used for both sexes.
- *suki (da)* = “to like/love” (*suki* by itself without *da* [“is/are”] is strictly speaking a noun). For this word, the liked object is properly marked with *ga*, and the person who likes it is marked with *wa* (*A wa B ga suki da* = “A likes B”), so the use of *o* here would not be considered correct grammar, although it is becoming increasingly common. *Suki da* belongs to a special group of words that usually require an *A wa B ga C* construction, with *ga* marking the object of *C*, the verb or adjective. Other words in this group include *kirai da* (“dislike”), *yoku da* (“be good/skillful at”) and *yeta da* (“be poor/silly at”), *dekiru* (“can do/can be done”) and verbs in the *rareru* form (“can”), *hoshu* (“want”) and verbs in the *-tai* form (“want to”), *kowai* (“fearful”), *hazukashii* (“embarrassing/embarrassed”), etc.
- the quote, a complete sentence in itself, is also part of a longer sentence completed in the next panel.

Narration: という噂 は またたく 瞬 に 広がっ
to iu uwasa wa matataku ma ni hirogatta.
(quote) say rumor as-for blink/wink space/time span in spread
“The rumor saying ‘Tsugumu likes Kuriko’ spread quick as a wink.
The rumor that Tsugumu likes Kuriko spread like wildfire. (PL2)

- the quotative *to iu* marks the quote in the previous panel as the content of *uwasa* (“rumor/gossip”) → “the rumor saying (that) . . .”
- *matataku* = “wink/blink/twinkling,” and *ma* here refers to a “time span,” so *matataku ma (ni)* implies “(in) the time it takes to blink/wink.”
- *hirogatta* is the plain/abrupt past form of *hirogaru* (“[something] spreads”).



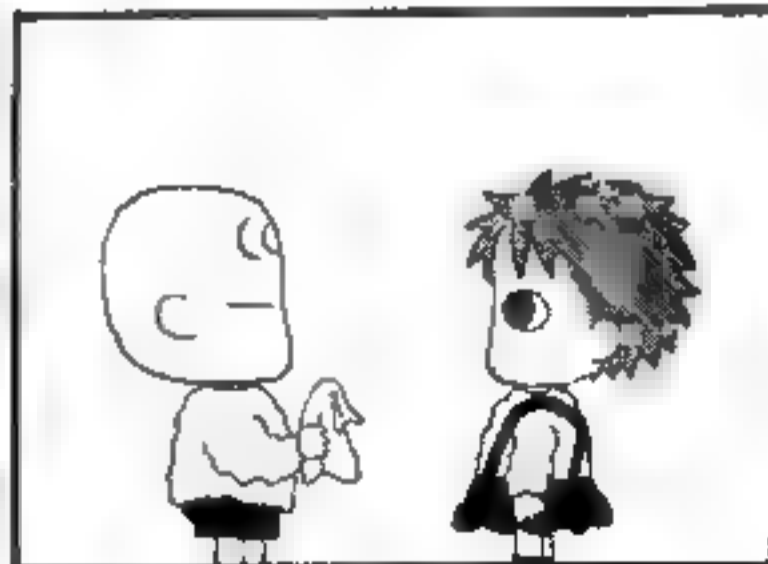
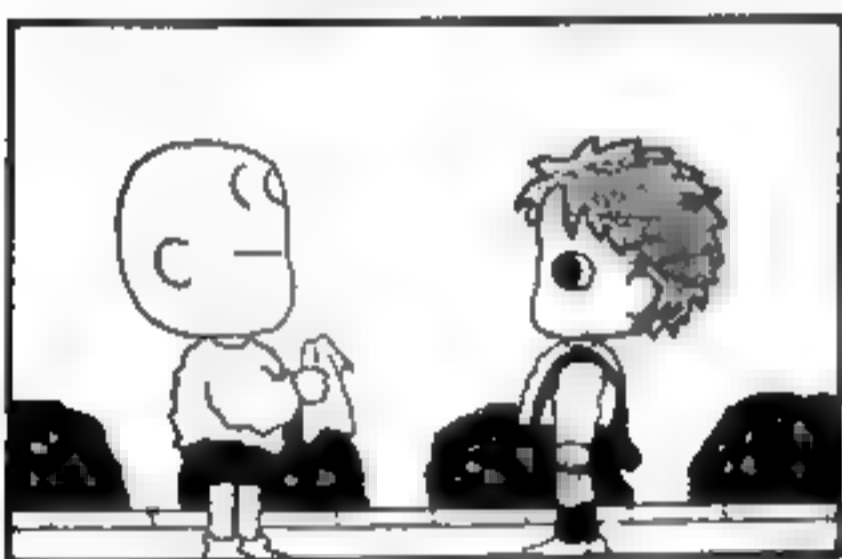
3	<p>Takumi: むこう も かなり 意識して ん じゃない の? <i>Mukō mo kanari ishiki shite n ja nai no?</i> other side/she also/too considerably is conscious/thinking (explan.) isn't it (explan.) "Isn't it the case that she is thinking a lot (about you), too?" "Seems like she likes you, too." (PL2)</p> <ul style="list-style-type: none"> <i>mukō</i> is literally "over there/the other side," but it's often used as a way of referring to another person someone other than the speaker or listener. <i>ishiki shite n</i> is a contraction of <i>ishiki shite-aru no</i>, from <i>ishiki suru</i> ("to be conscious/aware [of]"). In a context like this it can mean "be thinking (fondly) of/have feelings for." <i>ja nai no</i> literally asks "isn't it the case that ...?" but it's really more of a conjecture than a question.
4	<p>Takumi: ここは つ ソグム君 が 押さなきゃ。 <i>Koko wa hitotsu Tsugumu-kun ga osanakya.</i> here as-for one (name fam.) (subj.) must push "At this point, Tsugumu needs to try pushing a little." (PL2)</p> <p>Kirita: 押す って? <i>Osu tte?</i> push (quote) "What do you mean 'push'?" (PL2)</p> <ul style="list-style-type: none"> <i>hitotsu</i> literally means "one/I count" but it's sometimes used as a kind of "warm-up" word when speaking or beginning a particular action or trying something out. <i>osanakya</i> is a colloquial contraction of <i>osanakureba</i> (<i>osanakureba</i>), a "must/have to" form of <i>osu</i> ("push"). <i>tte</i> is a colloquial equivalent of the quotative <i>to</i>. It's commonly used with the intonation of a question when repeating something the other person has said, implying "what do you mean (by) ...?"
5	<p>Takumi: デート に 誘う の さ。 <i>Deito ni sasu no sa.</i> date on invite (explan.) (colloq.) "Ask her for a date." (PL2)</p> <ul style="list-style-type: none"> <i>deito</i> is a katakana rendering of the English "date." This katakana word is used only for the kind of date you go on, not for the date of an event. <i>sa</i> is a commonly used colloquialism that can take the place of <i>da/desu</i>. Here it gives an authoritative/assertive emphasis.
6	<p>Kirita: デート って とー する の? <i>Deito tte dō suru no?</i> date (quote) what/how do (explan.) "What do you do on a date?" (PL2)</p> <ul style="list-style-type: none"> <i>tte</i> here is a colloquial equivalent of <i>to-ite wa</i>, "as for what is called ..." <i>dō suru no</i> can ask for an explanation of either "what (scenario/the listener) will do" or "how (something) is done."
7	<p>Takumi: そー か、君らはほんとに何も知らないんだな。 <i>Sō ka, kimi ra wa honto ni nanu mo shiranai n da na.</i> that way (?) you-(plur.) as-for really nothing not know (explan.) (colloq.) "I see. You guys don't know anything, do you?" (PL2)</p> <ul style="list-style-type: none"> <i>kimi</i> is an informal word for "you" generally used only by males when addressing equals or subordinates/juniors. <i>Ra</i> is an abrupt ending that makes nouns plural. Both <i>kimi</i> and <i>kimi-ra</i> would be translated "you" in English, but in Japanese you must use <i>kimi-ra</i> when addressing more than one person. <i>honto</i> is a colloquial <i>honto</i> ("truth"), and <i>honto ni</i> = "truly/really." <i>nanu mo</i> is followed by a negative <i>to</i> to mean "not anything/nothing." strictly speaking, <i>shiranai</i> is the negative of <i>shiru</i> ("come to know"), but in actual use it is usually a negative form for <i>shitte-iru</i> ("know/understand").
8	<p>Kirita: だって、わからないもん。ねー。 <i>Datte, wakaranai mon. Ne.</i> because/well not know/understand (explan.) (colloq.) "Well, (that's because) it's beyond us. Right?" (PL2)</p> <ul style="list-style-type: none"> <i>datte</i>, here lengthened to <i>datte</i> for emphasis, is a conjunction often used when protesting or explaining what has just been said. <i>wakaranai</i> is the negative of <i>wakaru</i> ("come to know") as well as of <i>wakatte-iru</i> ("know"). <i>mon</i> is a contraction of <i>mono</i>, which here is an explanatory form implying "that's because ..." <i>ne</i> with a long vowel means the speaker strongly assumes agreement from the person being addressed. It's used especially when calling on a third person to help persuade the listener of something. Here, <i>ne</i> would be directed at Tsugumu, seeking his agreement/confirmation.
9	<p>Takumi: しょう がない なー、まあ、ほくにまかせておきなよ。 <i>Shuyō ga nai nā. Mā, hoku ni makasete okina yo.</i> way of doing (subj.) not exist (colloq.) (interj.) time to leave it-(command) (emph.) "You're really hopeless. Well, leave everything to me." (PL2)</p> <ul style="list-style-type: none"> <i>shuyō ga nai</i> (or <i>shū ga nai</i>) = <i>shikata ga nai</i>, lit. "there is no way to do/nothing one can do" → "it's impossible/it's hopeless," or when directed at the listener, "you're impossible/hopeless." <i>mā</i> is a soft/gentle interjection that adapts to fit its context. "well/you know/really/let's see." <i>makasete</i> is the <i>-te</i> form of <i>makaseru</i> ("leave/trust to") and <i>okina</i> is an abbreviated <i>okinaseru</i>, a relatively gentle command form of <i>oku</i> ("set/place"), making an expression meaning "leave it to me."



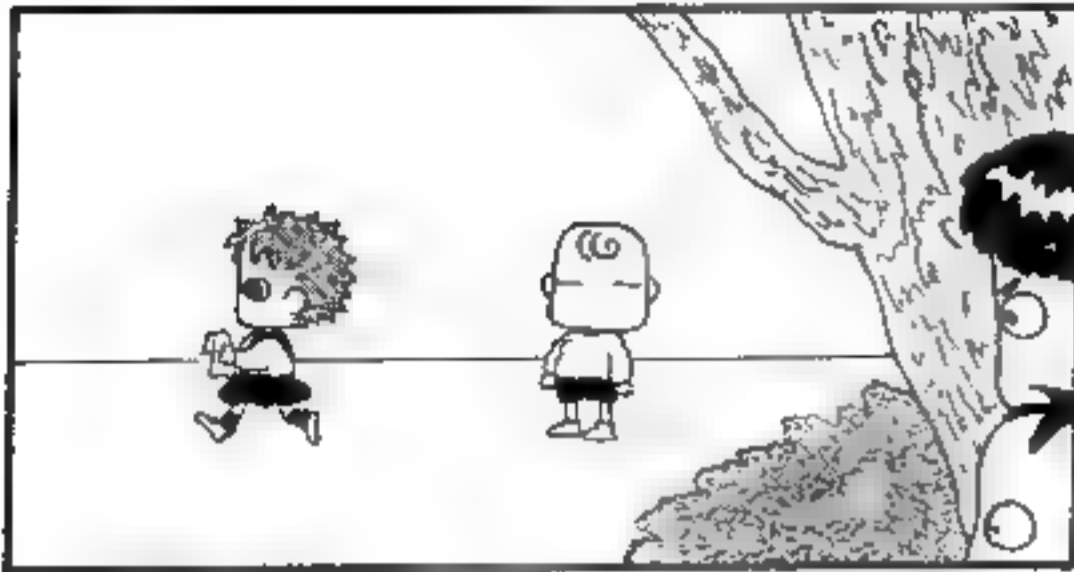
10	Takumi's Bro.	ふふ、 Fufu (self satisfied laugh) next/this	今度の日曜はアトだ、らんらん。 kondo no Nichiyō wa dēto da. Ran ran. Sunday as-for date is tum-te-tum	"Heh, heh, I've got a date this Sunday. Tum-te-tum." (PL2)	<ul style="list-style-type: none"> kondo (lit. "this time/occasion") can variously mean "now," "next," "next time," "sometime," or "the upcoming"; kondo no + a weekday is always the last meaning, so kondo no nichiyō = "this (coming) Sunday."
11	Takumi's Bro.	まず、 Mazu, for starters elegant/fashionable restaurant at lunch (obj.) eat-and (pause)	おしゃれなレストランでランチを食べて...と。 oshare-na resutoran de ranchi o tabete... to.	"For starters, we'll have lunch at a fashionable restaurant." (PL2)	<ul style="list-style-type: none"> tabete is the -te form of taberu ("eat"); the -te form is used like the conjunction "and" here, implying he will go on to list other activities. to (or to) is sometimes used in colloquial speech as a kind of verbal pause (typically when stating a series of actions that one is in the process of doing or intends to do)
	Book.	デートブック 完全保存版 Dēto Bukku Kanzen Hozon-ban date/dating book complete preservation edition		Book of Dating: Complete Collector's Edition	
12	Takumi's Bro.	なんてだって今 Nantettatte ima wa gurume no jidai da kura ne, whatever you say now as-for gourmet of era/age is because/so (colloq.)	はグルメの時代だからね。 gurume no jidai da kara ne.	"After all, this is the age of the gourmet, so..." (PL2)	<ul style="list-style-type: none"> nantettatte is a contraction of nan te itatte, a colloquial equivalent of nan to itte mo, which means "whatever anyone says" → "when all is said and done/after all." onna no ko is literally "female child," but it's routinely used (by both genders) for referring to teens and even unmarried young women well into their twenties
		おいしい食べ物で女のイ Oishii tabemono de onna no ko wa ichiroo sa. tasty/delicious food with girl as-for all over (emph.)	はイチコロさ。 ichiroo sa.	"with some tasty food, it's all over for a girl." "treat her to some good food and I'll have her wrapped around my little finger." (PL2)	
13	Takumi:	なんてだって Nantettatte whatever you say/after all	今、グルメの時代だからね。 ima, gurume no jidai da kara ne.	"After all, this is the age of the gourmet." (PL2)	
14	Takumi:	おいしいレストランで食中 Oishii resutoran de shokujō → kuren de sampo → munda shiryōjō tasty/delicious restaurant at meal park/in at walk window shopping	・公園で散歩・ウインドショッピング kōen de sampo • uindo shoppingu	"A meal at a fine restaurant → a walk in the park • window shopping: っていうのが、ぼくのたてた綿密なデートコースさ。 tte iu no ga boku no tateta menmitsu-na dēto kōsu sa. (quote) say (nom) (subj) line (subj) set up/planned detailed date course (emph.)	
	Kirita:	あーん、デートってそんなもんでいいの? Fān, dēto tte sonna mon de ii no? (interj.) date (quote)/as-for that kind of thing with is good/okay (explan.)		"Hmm, is that all there is to a date?" (PL2)	<ul style="list-style-type: none"> tte iu no makes the preceding act like a single noun, and go marks that noun as the subject of the sentence tateta is the plain/abrupt past form of tateru, literally "set up," or when speaking of a plan/schedule/agenda, "to play." Boku no tateta is a complete thought/sentence ("I planned (it)") modifying menmitsu-na dēto kōsu ("the detailed specific date itinerary"). he uses the colloquial quotative tte as an equivalent of wa, to set up his topic "as for (a date)" sonna mon is a contraction of sonna mono, "that kind of thing," which frequently implies "that kind of trivial/insignificant thing." De it is an expression meaning "is enough/adequate," generally implying the figure/item/action mentioned is relatively small/trivial/easy
15	Kirita:	で、そのおいしいレストランで De sono oishii resutoran de doko ni aru no? so that tasty/delicious restaurant (quote)/as-for where it exists (explan.)	どこにあるの? doko ni aru no?	"So, where is this fine restaurant you mention?" (PL2)	<ul style="list-style-type: none"> de is short for the conjunctive phrase, sore de, lit. "and with that" • "and so" the quotative te is like "as for the , you mentioned."
	FX.	む Mu (effect of irritated/angry look)			
16	Takumi:	そりゃあ、青山とか代官山 Soryā, Aoyama to ka Daikan yama. as-for that (place name) and-or (place name)		"Someplace like Aoyama or Daikan yama, of course." (PL2)	<ul style="list-style-type: none"> sorya is a contraction of sore wa, "as for that"; when used to begin an answer like this, it often feels like "that goes without saying" or "of course" as the context suggests, Aoyama and Daikan yama are fashionable sections of Tokyo.
	Kirita:	知らない。 Shiranai. not know		"Never heard of them." (PL2)	



17	<p>Takumi: 知らないの？ バッさい な <i>Shiranai nō? Dassai nā</i> not know (explan.) backslang with it (colloq.) "You don't know them? How unhip!" (PL2)</p> <p>Kirita: タクミ君、場所 教えてあげて よ、ツグム君 <i>Takumi kun, basho oshiete agete yo, Tsugumu-kun ni</i> (name+emph.) location tell to him-(request) (emph.) (name+emph.) to "Tell Tsugumu where it is, Takumi." (PL2)</p>	<ul style="list-style-type: none"> • <i>o</i>, to mark <i>basho</i> ("place/location") as the direct object, has been omitted. • <i>oshiete</i> is the <i>-te</i> form of <i>oshieru</i> ("teach/tell"), and <i>agete</i> is the <i>-te</i> form of <i>ageru</i> ("give," or after another <i>-te</i> form, "do [the action] for/to [someone]"). The second <i>-te</i> form is being used to make an informal request. • the syntax is inverted; normal order would be <i>Tsugumu-kun ni basho (o) oshiete agete yo</i>.
18	<p>Takumi: こ、この 近所 にしよう。 / 君 には 分 不相応 だよ <i>Ko-kono kinjo ni shiyō / Kimi ni wa bun fushō da yo</i> (stutter) this neighborhood let's make it you for status/money unwanted to is (emph.) "L- let's make it somewhere in this neighborhood. (Aoyama and Daikan'yama) are out of your league." (PL2)</p> <p>• <i>ni shiyō</i> is the volitional ("let's/I shall/I think I'll") form of <i>ni suru</i>, an expression meaning "make (something) into... / change (something) to..."</p>	
19	<p>Kirita: あそこ どう かな？ / 阿南くん が 安くて おいしい って 言ってた。 <i>Asoko dō kana? / Anan-kun ga yasukute oishii itte itte-ta</i> that place how I wonder (name+emph.) (subj.) cheap/inexpensive and delicious (quote) was saying "I wonder how that place would be? / Anan was saying it's cheap and good." (PL2)</p> <p>• <i>yasukute</i> is the <i>-te</i> form of <i>yasui</i> ("cheap/inexpensive"). The <i>-te</i> form of an adjective is used when linking to another adjective to make a compound modifier <i>yasukute oishii</i> = "inexpensive and delicious."</p> <p>• <i>ite</i> is a colloquial equivalent of quotative <i>to</i>, and <i>ite-ta</i> is a contraction of <i>ite-ita</i>, the past form of <i>ite-iru</i> ("is saying/has said"), from <i>iu</i> ("say").</p>	
20	<p>Sign & Noren: にこにこ 食堂 国食亭 <i>Niko niko Shokudō Oshokujō-dokoro</i> (smiling FX) restaurant/café (hon.) meal place The Smiley Diner An Eatery (PL2)</p>	<ul style="list-style-type: none"> • <i>niko niko</i> is an FX word for a cheerful smile. • <i>shokudō</i> can refer to a variety of relatively inexpensive "cateries/restaurants."
21	<p>Waitress: いっしょ 来い <i>Isshō kite</i> come "Please come in." (PL3-4)</p>	<ul style="list-style-type: none"> • <i>irasshai</i> is the abrupt command form of the PL4 verb <i>irasshuru</i> ("come"). Staykeepers use the word both to welcome those who are entering their shop and to call out to pedestrians to try to get them to come in. A more upscale establishment would probably use the more refined "<i>irasshaimase</i>."
22	<p>Takumi: ここ？ <i>Koko?</i> "This place?" (PL2)</p> <p>Sound FX: とん <i>Don</i> Thud (sound of waitress setting tea mug on table)</p>	<p>Boy: うん <i>In.</i> "Yeah." (PL2)</p>
23	<p>Kirita: メニュー は？ <i>Menyū wa?</i> menu =for "What's the menu like?" (PL2)</p> <p>Takumi: え... と、サンマ 定食 550円、肉じゃが 定食 480円。 <i>E to, sanma teishoku gohyaku gojū-en. nikujaga teishoku yonhyaku hachijū-en.</i> let's see mackerel plate set meal ¥550 meat & potatoes set meal ¥480. "Let's see, Mackerel Meal ¥550, Nikujaga Meal ¥480." (PL2)</p> <p>• <i>e to</i>, or more typically <i>e to</i>, is a pause/hesitation phrase, like "U-hh/well/let's see."</p> <p>• <i>teishoku</i> refers to the traditional Japanese "set meal" of a bowl of rice, miso or other soup, and an entree.</p> <p>• <i>nikujaga</i> is thin sliced beef, potato chunks, and onions simmered in a soy- and saké-flavored broth. Since it's a <i>teishoku</i>, this, too, would come with the standard rice and soup.</p>	<ul style="list-style-type: none"> • stating a topic followed by <i>wa</i> with the intonation of a question asks very generally about the status/condition/nature/etc. of that topic.
24	<p>Takumi: ツグム君、デートの予算は？ <i>Tsugumu-kun, dēto no yosan wa?</i> (name+emph.) date for budget as-for "What's the budget for your date, Tsugumu?" (PL2)</p> <p>Kirita: 385円。 <i>Sanchiyaku hachijūgo-en.</i> ¥385 "¥385."</p> <p>全然 足りない や。 <i>Zen'en tarinai ya</i> [not] at all inadequate/not enough (emph.) "That's not enough at all." (PL2)</p>	<ul style="list-style-type: none"> • though Takumi asks Tsugumu, it's Kirita who answers; the ever-silent Tsugumu apparently just holds out his hand to show his money. • <i>zenzen</i> followed by a negative gives the meaning "(not) at all/completely (not)."



25	<p>Kirita: この 店 高い ん [やない の?] <i>Kono mise takai n ja nai no?</i> this shop expensive (expln.) is not (expln.) "Isn't it that this shop is expensive?" "Maybe this place is just expensive." (PL2)</p>	<ul style="list-style-type: none"> • <i>mise</i> can refer to any kind of shop, restaurant, or bar • <i>n ja nai no</i> spoken with the intonation of a question asks "isn't it (the case) that . . ." which is often equivalent to a conjecture, "perhaps/maybe/probably"
26	<p>Waitress: 人 の 店先 で 何 いってん の よっ? <i>Hito no misesaki de nani ite-n no yo?!</i> person's storefront at what are saying (expln.) (emph.) "What are you saying in front of a person's shop?" "Stop talking nonsense in front of our shop." (PL2)</p> <p>うち より 安い 店 なんかい ない わよっ! <i>Uchi yori yasui mise nanka nai wa yo!</i> our shop more than cheap shop something like not exist (fem. emph.) "There's no shop that's cheaper than our shop." "You won't find any place cheaper than us." (PL2)</p> <ul style="list-style-type: none"> • ending a sentence with the explanatory <i>no</i> plus <i>yo</i> is mostly feminine: as a question, it tends to be a fairly sharp/abrupt question. Men would normally say/ask . . . <i>n(a) da yo</i> • <i>uchi</i> literally means "within/inside" but in many cases is used to mean "our house/shop/company" → "we/us" • <i>yori</i> is attached to the lesser item in statements involving comparisons: <i>uchi yori yasui</i> = "more cheap than our shop/ us" <i>uchi yori yasui</i> is a complete thought/sentence ("it is cheaper than our shop") modifying <i>mise</i> ("shop") = "a shop that's cheaper than our shop." • <i>nanka</i> is a colloquial <i>nando</i> ("something like"), here essentially functioning to mark the topic like <i>wa</i> ("as for") 	<ul style="list-style-type: none"> • <i>hit</i> = "person/another person" but it's sometimes used idiomatically to refer to oneself, "I/we/us." • depending on context, <i>misesaki</i> can mean "in the store," "at the entrance to the store," or "in front of the store." • <i>ite-n</i> is a contraction of <i>ite-iru</i> ("is saying"), from <i>iu</i> ("say"). The particle <i>ni</i>, to mark <i>nani</i> ("what") as the direct object of this verb, has been omitted.
27	<p>Takumi: 385 しや 話 にならない よっ. <i>Sanbyaku hachijūgo-en ja hanashi ni naranai yo!</i> ¥385 if it is talk to not become (emph.) "If all he has is ¥385, it's no use even talking about (a restaurant)." (PL2)</p> <p>Kirita: ねー、ソース センベい なんかい どう? <i>Ne, sōsu senbei nanka dō?</i> say/hey Worcestershire sauce rice cracker something like how is it?</p> <p>ほく あれ 好き。 <i>Hoku are suki.</i> I/am that/those like "Say, how about something like <i>sōsu senbei</i>? I like those things." (PL2)</p>	<ul style="list-style-type: none"> • <i>hanashi ni naranai</i>, literally "doesn't become talk," is an idiomatic expression for "not worth/no use talking about" or "not worth taking seriously." • <i>hoku are suki</i> = <i>hoku wa are ga suki</i> ("I like that/those things"); see page 33 • <i>sōsu</i>, from English "sauce" by <i>it</i>. If refers to "Worcestershire sauce", other types of sauces are specifically named (e.g. <i>tahaniko sōsu</i> = "tahisco sauce"). <i>Sōsu senbei</i> are rice crackers flavored with Worcestershire rather than soy sauce.
28	<p>Takumi: ソ スセンベい? <i>Sōsu senbei?</i> "Sōsu senbei?" (PL2)</p> <p>Takumi: そう だな。グルメ っていう の から ちよっと はずれちゃう けど、予算 ない もん だ。 <i>Sō da na. Gurume tte iu no kara chotto hazurechau kedo, yosan nai mon na.</i> that way is (colloq., gourmet (spoke) say (noun) from a little go off (the mark-(re)port) but budget not exist (expln.) (colloq.) "Well, let's see. It gets a little bit away from what is called gourmet, but after all he doesn't have the funds." "Well, it's a bit removed from gourmet dining, but since he doesn't have the money . . ." (PL2)</p> <ul style="list-style-type: none"> • <i>sō</i> ("that way") + <i>da</i> ("is") + <i>na</i> ("isn't it?") can be either an expression of agreement, or simply an indication that the speaker is pondering his answer "well, let's see." Here his subsequent thinking out loud amounts to an expression of agreement, but he could just as easily have arrived at the opposite conclusion. • <i>hazurechau</i> is a contraction of <i>hazurete shimau</i>, the <i>-te</i> form of <i>hazureru</i> ("miss/be off the mark") and <i>shimau</i> ("end, finish/put away"), which after the <i>-te</i> form of another verb implies the action is regrettable/unfortunate. 	
29	<p>Kuriko: ツグム君、話 って 何? <i>Tsugumu-kun, hanashi tte nani?</i> (name-fam.) talk/talk ng. (quote)as fr. what "Tsugumu, as for 'talking, what?" "What did you want to talk about, Tsugumu?" (PL2)</p>	<ul style="list-style-type: none"> • one of Tsugumu's friends has presumably told Kuriko something like <i>Tsugumu-kun, hanashi ga shika n da tte</i> ("Tsugumu said he wanted to talk to you") to set up this meeting. When Kuriko says <i>hanashi tte</i> ("talk/talking" + quotative <i>tte</i>), she is citing that reference to <i>hanashi</i>.
30	<p>Kuriko: くれる の? <i>Kureru no?</i> give to me (expln.) "You're giving it to me?" → "For me?" (PL2)</p> <p>FX: こくっ <i>Koku!</i> (effect of nodding head)</p>	<ul style="list-style-type: none"> • <i>kureru</i> ("give") is used to speak of a gift from someone else to the speaker or someone close to the speaker. When the speaker is the giver <i>ageru</i> or <i>yaru</i> is used.



31

Kuriko: あ、そ。 / ありがとう
A. so. / Arigato.
(interj.) thanks
"Oh. Thanks." (PL2)

- *a so* or *a sō* expresses comprehension/understanding "oh/I see."
- shortening *arigatō* ("thank you") to *arigato* makes it feel a little less stiff

32

Kirita: 「児童 公園」でソース せんべい 食べて、玩具 の「みどりや」でファミコンソフト 見る。
"Jūjō Kōen" de sōsu senbei tabete, ganaku. "Midori-ya" de Famikon sofuto miru.
child/juvenile park at W sauce rice crackers eat and toys of (store name) at Nintendo soft-ware see/look at
"Eat sōsu senbei at "Children's Park," and then look at Nintendo at the Midori-ya toy store:

って いう コース なのに、 もう 終わっちゃった よ。
tte iu kōsu na-noni, mō owaichatta yo
(quote) way course even though it is already finished-(regret) (emph.)
"that was the plan, but (the date's) already over." (PL2)

Takumi: 僕の せい じゃない よ。 コース は 完璧 さ
Boku no sei ja nai yo. Kōsu wa kanpeki sa
I/me of consequence/fault is not (emph) course/plan as-for perfect/sound (emph)
"It's not my fault. The plan was perfect." (PL2)

- *tabete* is the *te* form of *taberu* ("eat"); the *te* form is here serving as a conjunction, "(eat,) and ..."
- *no* between two nouns can reflect a wide variety of relationships between the two nouns, but basically makes the first noun into a modifier for the second. Names of stores often take the form of *X no Y* in which *X* represents what the store sells, so in this case *no* implies "that sells/deals in."
- *Famikon* is an abbreviation of *famiri kompyūto* the full katakana rendering of "family computer." It is the registered trade name used in Japan for the Nintendo Entertainment System. *Sofuto* has been shortened from *sofuto-uei* the katakana rendering of the English word "software." The particle *o*, to mark *Famikon sofuto* as the direct object of *miru* ("see/look at"), has been omitted.
- the quotative *tte iu* marks what precedes it as the content of *kōsu* ("course/plan")
- *na-noni* (even though it was/in spite of the fact that it was" (tense is determined by context) expresses discontent or disappointment regarding the observation that follows.
- *owachatta* is a contraction of *owatte shimatta*, the *te* form of *owaru* ("end/be finished") and the plain/abrupt past form of *shimau* ("end/finish/put away"), which after the *te* form of another verb can imply the action *is/was* regrettable/unexpected.
- *sei* is a noun meaning "consequence/result/effect," so *boku no sei* is literally "a result/consequence of me" • "my fault."
- *ja nai* = *de wa nai* = "is not."
- *sa* is used in informal speech for authoritative/assertive emphasis, including when being defensive or trying to put up a strong front. It takes the place of *da/desu* ("is/are").

33

Takumi: なにしろ、兄の デート コース が お手本 なんだ から ね
Nanishiro, anki no dēto kōsu ga o-temon na nda kara ne
I mean/after all brother's date course/plan (sdy) (hon)-model (explan) becausebe (colloq.)
"After all, my brother's date plan was the model, so..." (PL2)

- *nanishiro* is a conjunctive word that can take on a variety of meanings depending on its context: "at any rate/I mean/you know/after all," etc.
- *anki* is slang for *ani/musan/omusan* ("older brother")
- *temon* = "model/example/pattern" the word often gets the honorific *ō-* prefix even in informal conversation.
- *ne* here is for emphasis

34

Girl: 世話君、 ごちそうさま。
Yewatari-kun, gochisō-sama.
(name fam.) thanks
"Thanks for the dinner, Yowatari." (PL3)

Girl: 次の 約束 に 遅れちゃう わ。
(thinking) Tsugi no yakusoku ni okurechau wa.
next promise/date to will be late-(regret) (form. colloq.)
"I'm going to be late for my next date." (PL2)

Takumi's Bro: え?
E?
"Huh?" (PL2)

- *gochisō-sama* (*deshita*) is the standard expression for thanking the person who prepared or paid for the food/drink one has just had.
- *yakusoku*, literally "promise," is often used to refer to an "appointment/date."
- *okurechau* is a contraction of *okurete shimau*, the *te* form of *okureru* ("be late") plus *shimau*, implying the action *is/would be* regrettable/undesirable

劇画広告・世界は動く!

THE WORLD KEEPS CHANGING

—A Dramatic Comic Advertisement—



Businessman 1: *No, nanu!?*
"Who, what!?"

Businessman 2: *Tanoshimi ni shiteta terebihangumi ga kyanaseru ni natta dakeda.*
"It's just that the TV program he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

The Yomiuri Shimbun, providing a morning circulation of 9.7 million and 4.7 million in the evening, is the most read newspaper in Japan. It is unquestionably the country's most prestigious and influential newspaper. Today, The Yomiuri Shimbun Satellite Edition can be read in the U.S., Canada, South America, and Europe via an undersea optical fiber communications cable across the Pacific, which enables our audience to read the news at zero time difference.

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3330 • After Zero

by 岡崎 二郎 • Okazaki Jirō

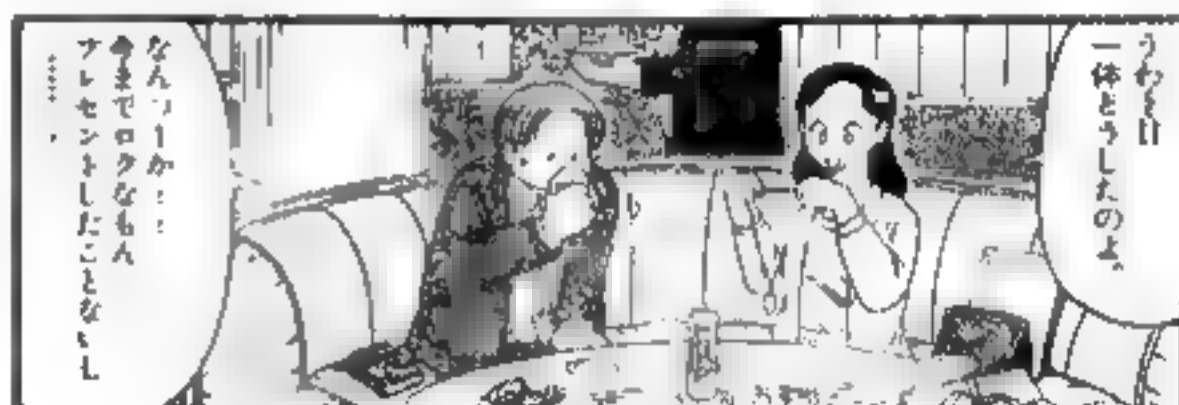
— “Memories of the Future,” Part II —



The story so far . . .

While looking at some photos that have just been developed, young businessman Tateno Suguru and his girlfriend Hayashida Kumiko are surprised to find one of an old couple they've never met. They consider throwing it away but notice a remarkable resemblance between the old couple and themselves.

Suguru has a low-level job at work, but he is a good-natured, mellow sort of guy who doesn't really care. About the only thing he has to be really proud of is his girlfriend. One evening he surprises her with a pendant necklace.



The next day he happens to take a look at the strange photo, and is shocked to find that the old woman is wearing the necklace he has just given Kumiko. Could the photo be a future image of themselves? Noticing the old woman's pale, thin appearance, he asks Kumiko to quit smoking. Before long, the woman in the photo begins to look healthier.

It's a peculiar situation, but Kumiko and Suguru are relieved, at least, to see that the couple in the photo looks happy. This certainly bodes well for their future. Or does it?



- 1 **Boss:**
Oi, Tateno. Are dekite-ru ka?
 "Hey, Tateno. Is that (report) ready?" (PL2)

Suguru:
Ha-hai! "Y-yes sir!" (PL3)

Sound FX:
Gatan (the "bump/rattle" of his chair as he leaps to his feet)



- 2 **Boss:**
Fu-ri, ... yoku matematte-ru yo.
 "Hmm, ... it's well compiled."
 "Hmm ... well done." (PL2)

- 3 **Boss:**
Omae mo yareba dekiru ja nai ka.
 "So you too can do (a good job) when you try." (PL2)
 ([Thinking] *Baka da to omotte-ta kedo munaoshita yo.*)
 "(I thought you were stupid, but) I underestimated you." (PL2)

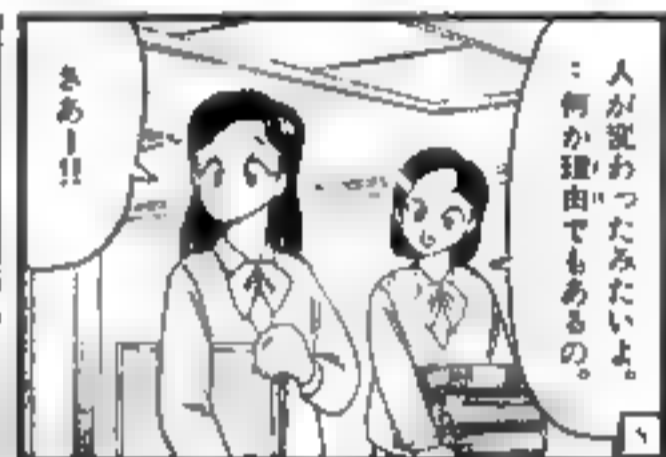


- *yareba* is a conditional "if" form of *yaru* ("do"), and *dekiru* means "can do," so *yareba dekiru* is literally "if do, can do" → "you can do it if you try."
- *munaoshita* is the past form of *munaosu* ("form a new opinion; come to think better of"). The word should be used with caution since, as the boss's parenthetical inner thoughts show here, it implies your previous opinion of the person was lower.

- 4 **Ota:**
Nē, koko n toko, kure ganbatte-ru wa ne.
 "Say, he's really been working hard lately, hasn't he?" (PL2)

- *koko n toko* is a colloquial expression for "recently."

- 5 **Ota:**
Hito ga kawatta mitai vo.
 "He seems like a different person." (PL2)
Nanika wake demo aru no?
 "Is there any particular reason?" (PL2)



- Kumiko:**
Sā-!!
 "Beats me." (PL2)
- *mitai* after a past verb implies "that's what seems to have happened."

- 6 **Suguru:**
Fushigi ni omou dara?
 "You probably think it's strange, don't you?" (PL2)

- 7 **Kumiko:**
Sonna koto nai wa.
 "Not really." (PL2)
Yaru ki ni natta no wa ii koto vo.
 "As for having gotten the desire to work (hard), it's a good thing."
 "It's good that you're feeling more enthusiastic about your work." (PL2)

- *sonna koto nai* (lit. "that kind of thing doesn't exist") is an idiom for disagreeing with something that has been said.

- 1 **Suguru:**
Shōrai, kimi ni kurō sasetakunai n da.
 "In the future, I don't want to make you suffer."
 "I don't want to put you through hardships in the future." (PL2)
Kono shashin...
 "(In) this picture..."

- *shōrai* is used when referring to the future of someone/something in particular, while *mirai* is used for more abstract references to "the future."
- *sasetakunai* is the negative of *saseru*, the "want to" form of *saseru* ("make/let do"), from *suru* ("do").

- 2 **Suguru:**
bakku ga danchi ka apōto ka
 "... the background is a housing project or apartment building..." (PL2)
anmari yutakasō ni mienai daro?
 "and it doesn't look very luxurious, right?" (PL2)

- *yutaka* = "affluent/prosperous/well-to-do," and *sō ni mienai* is the negative of *sō ni mieru*, "looks like it is."

- 3 **Suguru:**
ima made mitai ni herahera shite-tara dame na n da yo.
 "If I'm weak/half-hearted like until now, it won't do."
 "I can't do right by you if I keep on acting like such a wimp." (PL2)

Kumiko:

Fu-n.
 "I see." (PL2)

- *ima made* = "until now" and *mitai ni* = "like until now"
- *herahera shite-tara* is a conditional "if" form of *herahera shite-sru*. It is *heraheru suru*, an expression meaning "to act weakly/half-heartedly/unreliably."

- 4 **Narration:**
Boku wa gamushara ni shugō ni shita.
 I worked like mad. (PL2)

Narration:

Zangyō mo kyūjitsu shukkin mo, hito no bai vatta.
 I worked overtime and on days off twice as much as anyone else. (PL2)

- *gamushara ni* is an adverb meaning "frantically/furiously/like mad."
- *zangyō* = "overtime," and *kyūjitsu* ("day off/holiday") + *shukkin* (a noun meaning "going to/reporting for work") = "going to work on weekends and holidays."



- 5 **Narration:**
Sono uchi gyōseki mo agari-dashi
 In time, my work/business results began to rise...
 Eventually, I started to get results, and... (PL2)

- *sono uchi* looks like "inside of that," but it is an expression for "in time/in due course/eventually."
- *gyōseki* refers to an employee's record/results or a company's results.
- *agari* is from *agaru* ("rise/go up"), and *-dashi* is from *-dashu*, which as a verb suffix can mean "begin (doing the action)/(the action) begins to occur."

- 5 **Narration:**
jōshi mo boku ni chūmoku suru yō ni natta.
 ... my superiors began to notice me. (PL2)

- *jōshi* refers specifically to one's superiors at work, not to other social superiors.
- ... *yō ni natta* is the past form of ... *yō ni naru*, "get/become so that."

- 1 Suguru & Kumiko:
Kampa-i! "Cheers!"

Sign:

Shefu no O-susume
Chef's Choice

- kampa means "a toast," and it's also used like "cheers!"

- 2 Kumiko:
Omedetō, Suguru-san
"Congratulations, Suguru."
(PL2-3)

Hitomazu wa mansion ni
sumeru mibun ni nareso ne
"For starters, it looks like
we'll be well enough off to
live in a condominium, doesn't it?"
(PL2)

- mansion refers to a high-class apartment house or condominium.
- mibun = "social standing/circumstances/means." so *hitomazu ni sumeru mibun* = "of a means to be able to live in a high-class condominium" → "well enough off to live in a condominium."
- naresō is from *nareru*, the potential form of *naru* ("become"); the -sō ending of a verb implies "appears/looks like (the action will take place)."

- 3 Suguru:
Ha ha ha... "Ha ha ha..."

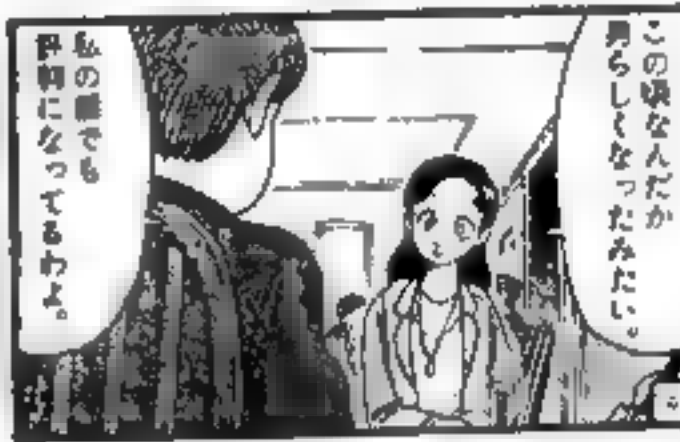
Nandaka, shōrai no koto de o-iwan
suru to mo hen na kuni da ne.
"Somehow, it feels kind of strange
to be celebrating our future,
doesn't it?" (PL2)

- nandaka is a "softener" → "somehow vaguely (it seems/feels like)..."
- o-iwan suru is a PL4 form of *iwanu* ("celebrate"); it usually occurs in PL4 form even in informal speech.

- 4 Kumiko:
Konigoro nandaka otokurashiku
natta mitai.
"Somehow you seem to have be-
come more manly recently." (PL2)
Watashi no ka de mo hyōban ni natte-
ru wa yo.
"Even in my section, everyone's
talking about you." (PL2)

- 5 Suguru:
Minna kono shashin no okage sa!
"I owe it all to this picture." (PL2)
• okage refers to "indebtedness," and *sa*, a particle for emphasis, takes the place of *da* ("is/are"), so... *no okage sa* = "is a debt to..." → "I owe it all to..."

- 6 Kumiko:
Demo, hataraka sugite tada no kigyō
senshu ni naranai de ne.



"But please don't go overboard and turn yourself into an ordinary corporate warrior." (PL2)

Watashi, anata no hō-to shite-ru tokoro mo daisuki na n da kara.

"One of the things I really like about you is your spaciness." (PL2)

Suguru:

Hidoi h-kata da nā.

"That sure is a terrible way to say it."

"What a thing to say!" (PL2)

- hō-to shite-(i)ru is from *hō-to suru* ("be abstracted/in a daze/muddle-headed/out of it"); *hō-to shite-(i)ru tokoro* = "the part/side (of you) that's in a daze/out of it"

1 Suguru:

Hai hai

"Yes... yes!" (PL3)

Ashita-jū ni nōhin wa mō?

"Delivery by tomorrow is impossible?"

"You can't get the goods here by tomorrow?" (PL2)

Shikashi nantoka shite morawanai to!

"But if you don't do something or other for us (it won't do)!"

"But one way or another you've got to get them here!" (PL2)

- *jū ni* after a time word means "within (that time frame)."
- *nōhin* = "delivery of goods."
- *nantoka shite morawanai to*, from *nantoka suru*, implies "somehow do what needs to be done." *Shite morawanai* is the negative form of *shite morau* ("do [something] for me/us"); *to* after a non-past verb can give a conditional "if/when" meaning, here implying "if you don't do something or other for us, it's a problem."



2 Suguru:

Dame ja nai ka!

"This is no good, is it not?"

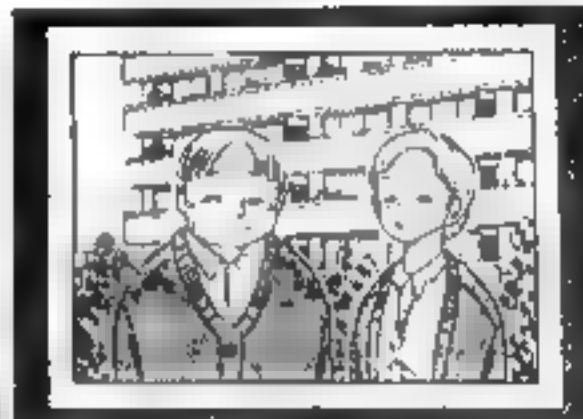
"This is **inexcusable!**" (PL2)

Kopit ni nuke ga attu zo!

"In the copying, there were gaps."

"The copy (I asked you to make) is missing some pages!" (PL2)

- *dame ja nai ka* is obviously spoken very sharply, nothing like the tame-sounding question the literal translation suggests. The question is purely rhetorical, and he is in fact declaring in no uncertain terms that "This (the job you did) is no good!"
- "This is unacceptable/inexcusable!"
- *kopit*, the katakana rendering of English "copy," can refer to the act of "photocopying," or to "a photocopy/photocopies."
- *nuke* is a noun form of *nikeru* ("be left out/omitted").
- *zo* is a rough, masculine particle for emphasis.



3 Narration:

Fushigi-na mono de, jōshi ni shinrai sare, shigoto ga unaku mawari hajimeru to

Oddly enough, once I gained the trust of my superiors and things started going better with my work,...

Narration:

haturaku koto jitai, tanoshikute

shikata naku nante kita,

work in itself became more and more fun. (PL2)

- *fushigi-na* = "mysterious/strange/marvelous" and *mono* = "thing"; *fushigi-na*

mono de (lit. "it's a strange/marvelous thing but/and...") is an introductory phrase that can range in meaning from "strangely/oddly enough" to "quite marvelously/amazingly."

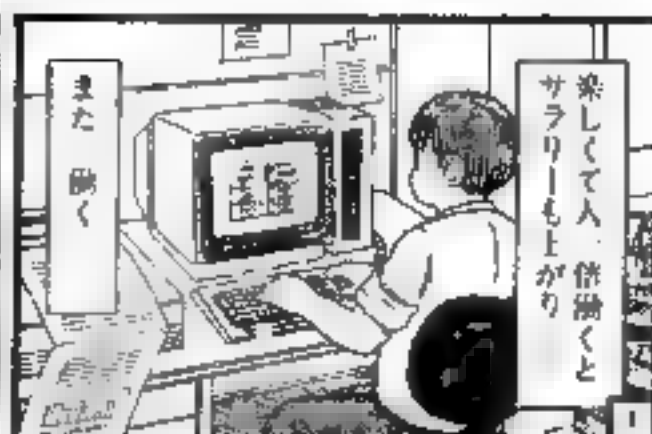
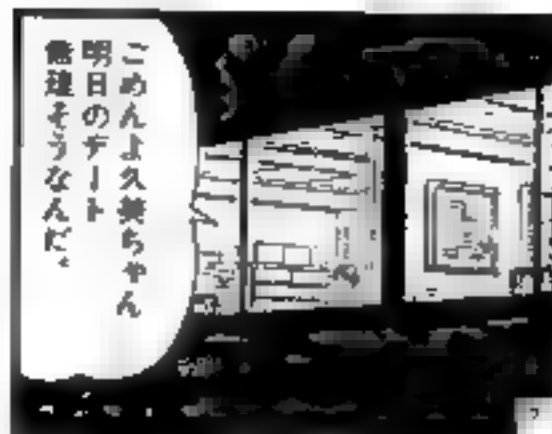
- *shinrai* is a noun for "trust," and *shinrai sare* is a continuing form of *shinrai sareru*, passive of *shinrai suru* ("to trust").
- *unaku* is the adverb form of *umai* ("good/skillful/expert/ap"), modifying *mawari hajimeru* ("begin turning," from *mawaru*, "turn," and *hajimeru*, "begin"); *unaku mawari-hajimeru* = "begin turning well" + "begin going well." The conditional *to* here is like "when," and it applies to both *shinrai sare* and *mawari-hajimeru* "when (I) am trusted and (work) begins going well."
- *jitai* = "itself/the very thing."
- *-te shikatanaku* is the adverb form of *-te shikatanai*, which connects to certain adjectives to imply "unbearably..." or "so - I can't stand it" + "tremendously."
- *nante* is the *-te* form of *naru* ("become") and *kita* is the past form of *kuru* ("come"). *Kuru* after the *-te* form of *naru* can mean either "beginning to become" or "become increasingly..."

1

Narration:

Tanoshikute hito-ichibu hataraku to, saruri mo uguri, mata hataraku.
When I worked harder than others because I enjoyed it so much, my salary rose, and again I worked (all the harder). (PL2)

- the *-te* form of *tanoshiku* ("pleasurable/enjoyable") is here being used to indicate the cause/reason for the next mentioned action, *hito-ichibu hataraku*
- *hito-ichibu* = "more than others."
- *mata* = "again," so *mata hataraku* = "work again" → "work harder"



2

Suguru:

Gomen yo, Kumi-chan. Ashita no dēto, murisō na n da.
"Sorry, Kumi. It looks like I'll have to break our date for tomorrow." (PL2)

- *gomen*, from the honorific prefix *go-* and *menjiru* ("exempt/excuse"), is an informal word for apologizing/begging pardon
- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms."), most commonly used with children's names, but also used by adults among close friends.
- *na n da* is the form explanatory *no* *da* takes when following a noun

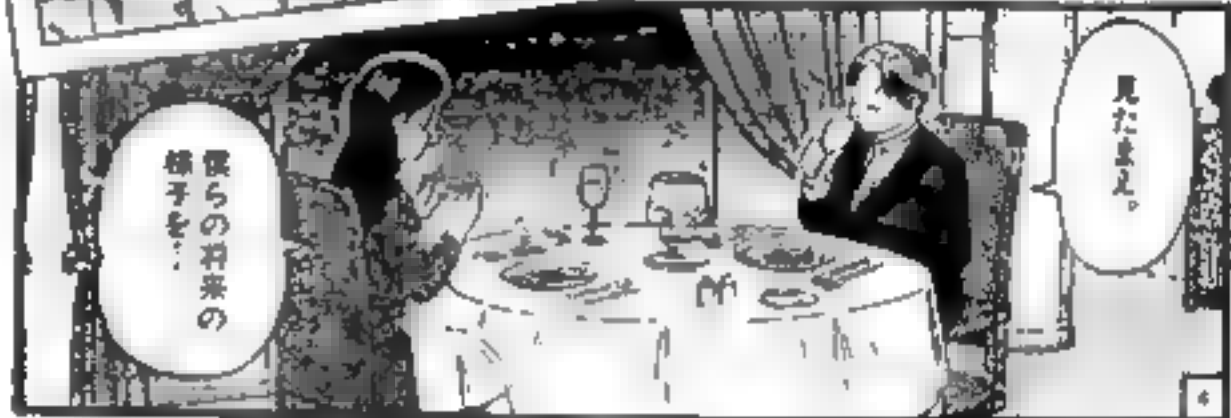


3

Narration:

Ki ga tsuku to, dōku no sentō o kute shusse kosu o ayunde-ita.
When I noticed, I was walking the success path at the head of (the group that entered the company at) the same time
Before I knew it, I was striding along the fast track at the head of my class. (PL2)

- *ki ga tsuku* = "realize/become aware of/notice," and *to* gives it a conditional ("when") meaning
- *sentō* = "the forefront/head/lead"; *sentō o kute* is the *-te* form of the expression *sentō o kiru*, meaning "take the lead/lead the way/set the pace."
- *shusse* = "success/advancement (in life/career)"
- *kōsu* is a katakana rendering of English "course."
- *ayunde-ita* is the past form of *ayunde-iru*, the progressive ("is/are -ing") form of *ayumu* ("walk").



4

Suguru:

Mitamae. / Boku-ra no shōrai no yōsu o.
"Just look at that — at what our future will be like." (PL2)

- *mitamae* is a command form of *miru* ("look/see"). The *-mae* command form typically carries an authoritarian feeling, here it suggests a self-satisfied/triumphant air

5

Kumiko:

Ōki-nu ne ne
"It's a big house, isn't it." (PL2)

- *ōki-nu* is an alternate form of *ōkai* ("big/large")

6

Suguru:

Ā Gumbatta kai atta yo
"Yeah, (all my efforts) had a worthwhile effect."
"Yeah. All my efforts paid off." (PL2)

- *ā* is a colloquial, masculine "yeah/sure."
- *gumbatta* is the plain-abrupt past form of *gambaru* which means to be "dogged/persistent/unflinching" in working toward some goal or in the face of a challenge
- *kai* = "(worthwhile) effect/result/effort" *kai (ga) atta* is the plain-abrupt past form of *kai (ga) aru* ("has worthwhile effect/result" → "is worthwhile").

- 1 Suguru:
Boku-tachi no mirai wa wōyōtaru mono da.
 "Our future is a boundless thing."
 "The promise of our future is boundless." (PL2)

• *wōyōtaru* = "wide/vast/boundless"

- 2 Kumiko:
Nē, koko made korareba jūbun yo ne
 "You know, having been able to come this far is plenty, don't you think?" (PL2)

Sorosoro karada o yasumete mo ii n ja
 "Isn't it about time to give your body a rest?" (PL2)

• *korareba* is a conditional "if/when" form of *korareru* ("can/be able to come"), from *kuru* ("come").

- 3 Suguru:
Baka-na koto iu na yo.
 "Don't say a foolish thing."
 "Don't be silly." (PL2)
Kono gurai de yudan shicha dame da.
 "With about this much, to let down my/our guard is no good."
 "I can't let down my guard yet." (PL2)

• *yudan, shicha dame* is a contraction of *yudan shite wa dame*, a "must not" form of *yudan suru* ("to relax/drop one's guard/become careless")

- 4 Suguru:
Sore ni boku wa, kono shuslin no naka no boku-ra ga / doko made yutaku ni nareru ka tameshite mitau n da.
 "Besides, I want to experiment and see how prosperous the two of us in this picture can become." (PL2)

• *-ra* is a suffix for making nouns plural, so *boku-ra* = "we/us"; it's more abrupt than *-tachi*.
 • *tameshite* is the *-te* form of *tamesu* ("test/experiment") and *mitau* is the "want to" form of *miru* ("see"); *mitau* after a *-te* form implies "try/do (the action) and see."

- 5 Kumiko:
E, dakedo . . . watashi-tachi, saikin chutto mo aenai shi.
 "Yes, but . . . we never get to see each other anymore." (PL2)

• *chutto mo* combines with a negative later in the sentence to mean "not at all."

- 6 Suguru:
Shikata nai daro. Ima ga daiji-na toki na n da.



"You know it can't be helped. Now is a crucial time." (PL2)

• *shikata nai* (or *shikata ga nai*) = "it can't be helped/it's unavoidable"
 • *daro* (or *daro*) makes a conjecture ("surely"), but, especially when the last vowel is short, it often has more a feeling of "you know very well that"

- 7 Suguru:
Secretama kumi wa mae mitai-na dame-na boku no hō ga u te iu no ka?
 "Or do you mean to say you preferred the good-for-nothing guy I used to be?" (PL2)

Kumiko:
So-sonna koto nai wa
 "Th- that's not it at all." (PL2)

• *hō ga ii* is attached to the better/preferred item in a comparison.

1 Kumiko:
Dakedo "But..."

2 Kumiko:
... *kono futari mae yori nandaka
sabishisō.*
"... this couple looks somehow
lonelier than before." (PL2)

- *yori* means "more than..." so *mae yori* = "more than before"; *yori* is attached to the lesser item in a comparison—the comparison here being between now and before
- *sabishisō* is from *sabishii* ("lonely"); the *sō* ending implies that's how they appear

3 Narration:
*Kanojo no motomeru mono to boku
no sore to ga hidoku chigatte-iru no
ni kizuita no wa zuibun tatte kara da.*
"As for realizing that what she was
seeking and what I was seeking were
terribly different, it was after much
time had passed."
It was only after a long time had
passed that I realized what she was
seeking and what I was seeking
were completely different. (PL2)

- *kanojo no motomeru* is a complete thought/sentence ("she seeks" modifying *mono* ("thing"); "the thing she seeks" • "what she seeks" In a modifying clause, *no* often replaces the subject-marker *ga*
- *boku no sore* is literally "my that." But since "that" refers back to *motomeru mono* ("the thing sought"), *boku no sore* becomes "my thing sought" → "what I seek"
- *ga* marks everything that comes before it as the subject of *hidoku chigatte-iru* ("terribly" + "is different")
- *no* is a "nominalizer" that makes every thing before it into a noun, and *ni* marks this noun as the object of *kizuita*, the past form of *kizuku* ("notice/realize"); the next *no* in turn nominalizes *kizuita* (along with everything before it), and *wa* marks it as the topic of the rest of the sentence
- *zuibun* is an adverb meaning "quite/very much/considerably," and *tatte* is the *-te* form of *tatsu* ("[time] passes"); *zuibun tatsu* = "a lot of time passes," *kara* after the *-te* form of a verb implies "after the action occurs," so *zuibun tatte kara* = "after a long time has/had passed."

4 Narration:
*Tama ni au toki de sae shikkuri
ikanakatta*
Even on the rare occasions when
we got together, things did not go
well. (PL2)

- *tama* = "rare," and *tama ni* = "rarely"; *tama ni au* is a complete thought/sentence ("[we] meet rarely") modifying *toki* ("time/opportunity when").

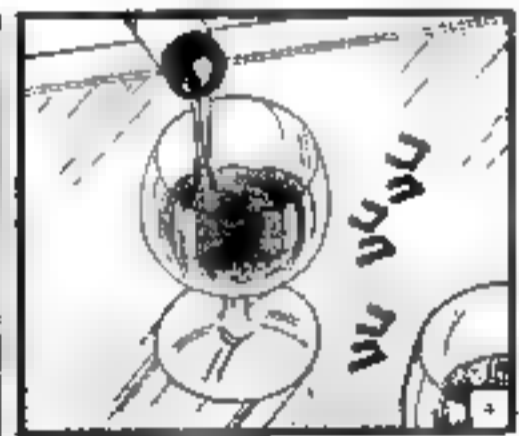
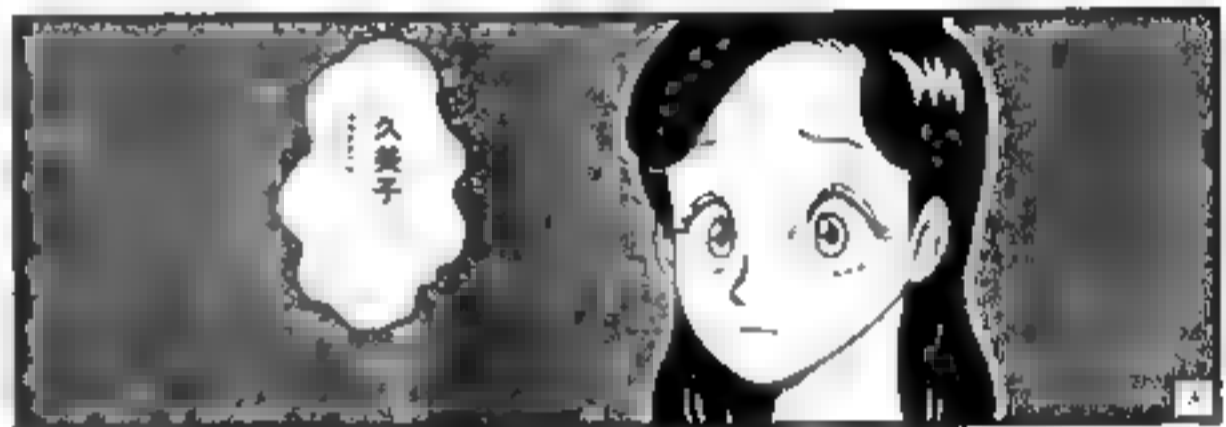
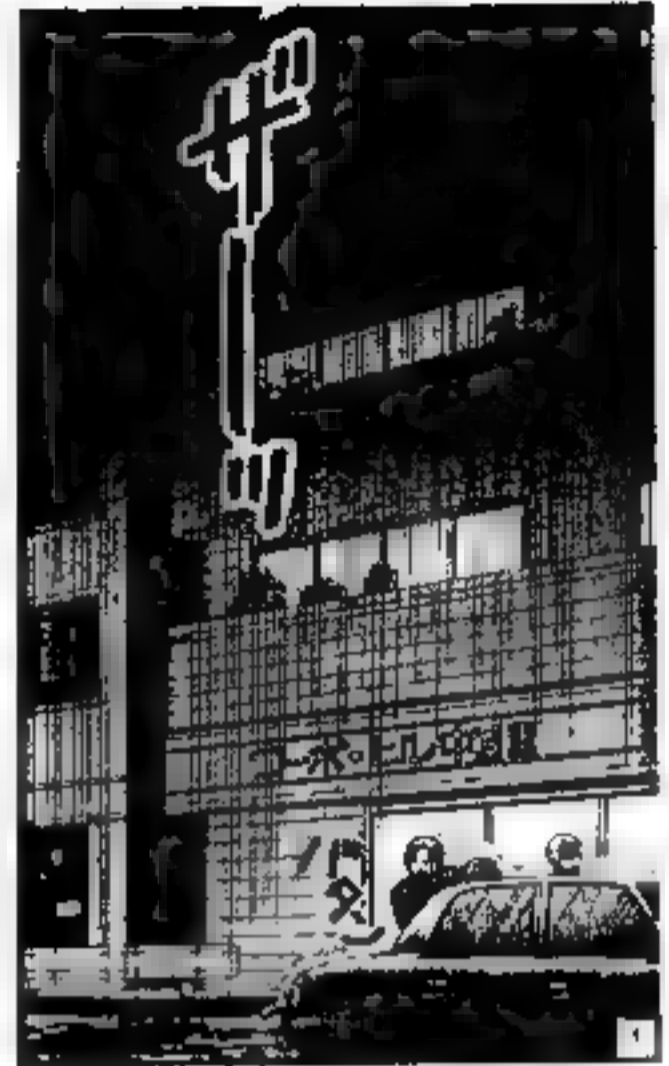
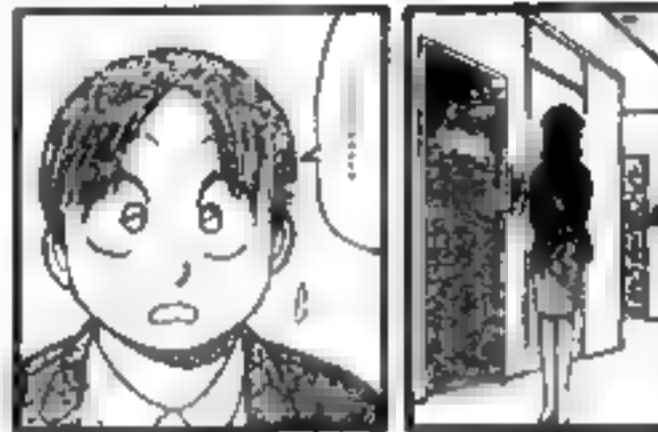


- *sae* here is an emphatic "even -"; *de sae* = "even on -"
- *shikkuri ikanakatta* is the past form of *shikkuri ikaunai* which refers to a relationship "not going well"

5 Narration:
*Sore demo boku wa ima sae norikireba mata moto no yō ni naru darō to
omotte-ita*
Nevertheless, I thought things would surely go back to being like
before if I could just ride out the present (difficulties). (PL2)

- *soredemo* = "but/and yet/nevertheless"
- *norikireba* is a conditional "if/when" form of *norikiru* ("ride out/make it through, weather"); *ima* = "now/the present," and *sae* emphasizes it, implying that the present is the really crucial time to get through
- *moto* = "before/old times," *no yō ni* = "like," and *naru* = "become," so *moto no yō ni naru* = "become like before."

- 1 **Sound FX:**
Zā!
(sound of pouring rain)
- Sign on Building:**
Kōpo: Hira Nakameguro
Luxury Condominiums:
Hill Nakameguro
- Sound FX:**
Batun
(sound of cab door closing)
- *kōpo*, short for *kōporasu*, is used in the names of many high class apartment buildings and condominiums. *Kōporasu* is apparently a contraction of English "corporate house" or "co-operative house."
- *Nakameguro* is a nice area of Tokyo.
- 2 **Suguru:**
Ha ha ha... (laugh)
- Female Companion:**
Kya!
(short, clipped "squeal")
- 3 **Suguru:**
Kuniko!
- 4 **Sound FX:**
Koku koku koku
(the "gurgling" sound of liquid pouring from bottle)
- 5 **Suguru:**
Sonna toko ni tatte-naide suware yo.
"Instead of standing in a place like that, sit down."
"Don't just stand there, have a seat." (PL2)
- *toko* is a contraction of *tokoro* ("place"); *sonna toko* = "that kind of place/a place like that" → "there"
- *tatte-naide* is a contraction of *tatte-inaide*, the *-te* form of *tatte-inai*, negative of *tatte-iru* ("is standing"), from *irusu* ("to stand"). A verb in the *-naide* form followed by another verb implies "do the second action without/instead of doing the first action."
- *suware* is the abrupt command form of *suwaru* ("sit down"). The emphatic particle *yo* is often added to the abrupt command form, it adds a friendly kind of emphasis, so it actually makes the command seem not quite so rough



To be continued...



Title: ポケットストーリー 30 「レモンの夜」 作・モリ マサユキ
Poketto Sutorī Sanjū "Remon no Yoru" saku • Mori Masayuki
Pocket Story 30 "Lemon Night" by • Mori Masayuki

1

Narration: 学校 へ 上 が っ て、初 め て の 学 ぶ 会
Gakkō e agatte hajimete no gakugukai.
 school to go up/enter-and the first school program
My first school program after entering school.

- the basic meaning of *agaru* is "go up," but it has a multitude of extended meanings, including to enter a new level of school.
- *gakugukai* is a kind of school variety show and art exhibit, usually held once a year and involving the whole school. Parents and family members are invited to the school for the events.

2

Narration: その 前 日。
Sono zenjitsu.
 of that previous day
The day before (the program).

Boy: おや! こんな ところ に 石 が ある!
Oya! Konna tokoro ni ishi ga aru!
 Hey! this kind of place at rock (subj) exists
"Hey, there's a rock here?" (PL2)

- *sono*, besides literally meaning "that" can also refer back to a noun mentioned immediately before, almost like a possessive pronoun.
- the use of *konna tokoro* instead of *koko* for "here" implies that it's an unexpected place for the rock to be

3

Mother: おー き な い ね ー!
Ōki-na ihi nē!
 big rock, right?
"It's a big rock, isn't it?"

- both *ōki* and *ōki-na* mean "big/large" the choice of which one to use seems to be determined in some cases by which one fits the rhythm of the sentence better and in some cases by which one is customary in that context.
- she is reading another character's lines in the play

4

Boy: これ じゃ と お れ な い よ!
Kore ja! Tōrenai yo!
 this being can't go through (emph.)
"With this (in the way) we can't get through!" (PL2)

- *kore ja* (a contraction of *kore de wa*) means "with this situation at hand."
- *tōrenai* is the negative form of *tōrenai* "can pass through," from the verb *tōru* meaning "go through/pass through (an area)." Note the hiragana spelling. This is one of the historical exceptions to the rule that *king* is written by adding "う" (e.g., *tefu* = テウフ) instead of another "じ" *Kōji* (コジ) "ice" is another

5

Narration: 最 後 の お さ ら い。
Sugo no o-sara.
 last rehearsal/review
The last rehearsal.

Mother: お っ か い に 行 け な い わ!
O-tsukai ni ikenai wa.
 (hon.)-errand to cannot go (fem. emph.)
"We can't go on our errand." (PL2)

Boy: こ ま っ た ね ー!
Komatta nē!
 in a bind right?
"This is terrible." (PL2)

- *o-sara* is from the verb *sarau*, meaning to run through/review something one has learned—whether lines for a play, music for a recital, or information for a class.
- *ikenai* is the plain/abrupt negative of *ikeru* ("can go"), the potential form of *iku* ("go").
- *wa* is a mildly assertive sentence-ending particle used mostly by women.
- *komatta* is a common exclamation used when the speaker is upset at how a situation has developed, or is uncertain what to do about something



- 6 Mother: よーし バッチリ! / 明日 は 大丈夫 だ!!
Yōshi! Batchiri! / Ashita wa daijōbu da!
 okay just right / tomorrow as-for all right is
 "Okay! You've got it down cold! You'll do just fine tomorrow." (PL2)
- *yoshi*, here spelled and pronounced with a long *o* for emphasis, is actually the old form of *yoi*, a variant of *ii*, "good." It's used much like "OK" in English, to indicate approval or to show determination.
 - *batchiri* is a slang word/colloquialism meaning "right on the money/just right," and sometimes in advertising (when giving a price), "that's all you need."
 - strictly speaking, this sentence is in what is usually considered masculine style. It would be more "feminine" for the mother to say *Ashita wa daijōbu* or *ashita wa daijōbu yo*, but these distinctions are not always rigidly observed within family circles.
- 7 Boy: えー... そっか なあ ?
Ee... sokka nā?
 huh/really? that way (?) I wonder
 "Really? Do you think so?" (PL2)
- *sō ka* is often abbreviated to *sokka* in very casual speech or when talking to oneself.
 - *ka na* or *ka na* asks a question with a conjectural/tentative feeling.
- 8 Boy: おかーさん!
Okasan!
 "Mother!"

Dictionary Review

(continued from page 48)

Kenkyusha's Furigana English-Japanese Dictionary

[Kenkyusha, 1990, 880 pp., ¥2,000]

This dictionary solves a perennial problem faced by beginning students of Japanese. Until Kenkyusha came up with the idea of adapting one of their popular J-E dictionaries for use by non-native speakers, students were generally forced to choose between fully romanized E-J dictionaries or E-J dictionaries designed for the Japanese market, with no furigana readings provided for the kanji. Not only does this dictionary solve the kanji/romaji/furigana problem, it does so in a format that is both accessible and user-friendly.

The Furigana E-J Dictionary provides only barebones Japanese equivalents, and very little in the way of example sentences or other usage guidance. However, with 49,000 main entries, it is a comprehensive resource, including proper names, abbreviations and foreign loan-words. It also provides a fairly good selection of slang expressions, although with no usage notes you may end up misusing some very potent Japanese.

A J-E index would greatly improve the usefulness of this dictionary, but its value to the student of Japanese is substantial nonetheless.

SAMPLE ENTRY:

friendly friendly 友好的な、親しい
 友の、愛想のよい、好意的な、好社会的

The Practical English-Japanese Dictionary

[Noah S. Brannen, Weatherhill, Inc., 1991, 362 pp., \$12.95]

Though limited in scope, this may be the perfect dictionary for someone planning a visit to Japan, or for students in their first

year of Japanese study. Compiled by a long-term American resident of Japan, this reference was created expressly to fill the needs of the non-native Japanese speaker.

Japanese equivalents are given in both romaji and Japanese characters, and ample example sentences are provided. Another very useful feature is the in-line usage advice for cases in which an English word has several Japanese equivalents, with this feature, the user is not left wondering, for example, which Japanese word for "president" should be used for the president of a company versus the president of a club.

This is truly a pocket-size dictionary, with only 8,000 or so entries, so you will not necessarily find every word you look up. However, the author seems to have made an effort to include those words (and example sentences) most likely to be used by beginning students and travelers. A unique facet of this dictionary is its listing of commonly used phrases (e.g., "How do you say X in Japanese?") as main entries. This feature takes a little getting used to, but can be quite handy for quick reference.

SAMPLE ENTRY:

friendly friendly 友好的な、親しい friendly relations friendly
 友好関係 friendly 友好関係 friendly to be friendly, make oneself agreeable
 愛想よくする friendly

English-Japanese Dictionary

[Shogco Kawamoto, Kodansha International, 1979, 1555 pp., \$35.00]

Kodansha calls this dictionary an "invaluable aid for the traveler or student of Japanese," but they clearly created it originally for native Japanese speakers, and made no adjustments when the marketing strategy changed to include the non-native market.

While very complete (close to 90,000 entries), the lack of romanization or furigana makes this one of those dictionaries that

(continued on page 51)





(continued from previous page)

13

Narration: レモン の / かすかな匂いを さぐっている うちに、

14

Remon no / kasuka-na nioi o sagutte-iru uchi ni
lemon (s) / faint scent (obj) investigating/exploring within/while

As I was concentrating on the faint scent of the lemon...

- *sagutte-iru* is from the verb *saguru* which literally means "look for" or "explore." The idea seems to be that he is concentrating on trying to perceive the faint smell of the lemon slices.
- *uchi ni* preceded by a verb or adjective means "within the time that [an action or state] is going on," as in *atsui uchi ni tabemashō*, "Let's eat it while it's hot."

15

Narration: ねむって しまいました。

nemutte shumaimashita.
falling asleep did completely

I fell fast asleep. (PL3)

- *nemutte* is the *-te* form of the verb *nemuru*. While *uru* can refer to lying down, going to bed, or sleeping, *nemuru* refers only to falling asleep.
- the verb *shimau* after a *-te* form suggests that the action is complete.

16

Mother: がんばって ね! ちゃんと 見に行く から ね!

Ganbatte ne! Chanto mi ni iku kara ne!
do well/your best (colloq.) properly go to see because (colloq.)

"Do a good job, all right? (Because) I'll come see you for sure!" (PL2)

Boy: うん

Un

"Okay." (PL2)

- *ganbatte*, the *-te* form of the verb *ganbaru* ("strive hard/persevere/be strong"), is an all-purpose word of encouragement. One might say it to a person who is about to start a difficult or long-term task, take part in a performance, take a test, participate in an athletic event, or undergo personal difficulties. During an athletic event, the spectators cheer on their favorites with *Ganbare!*, the plain/imperative command form.
- *chanto* is an adverb meaning "properly/as it should be."
- *mi ni iku* combines *mi* from the verb *miru* ("see/look"), with the particle *ni*, used here to indicate "for the purpose of..." and the verb *iku* ("go").
- *un* is an informal way of saying "yes," and although it is usually written *un* in hiragana, it is often no more than a grunt. Many people regard this as a masculine form, but women also use it in informal situations.

17

Mother: ホントは ねぎ だった かなあ?

Honto wa negi datta kanaa?
truth is-for onion was, I wonder

"Was it really (supposed to be) onions?" (PL2)

- according to folklore, placing sliced onions (not lemons) by one's pillow relieves insomnia.
- *negi* = "leeks/scallions" and *tama* = "ball/round object," so *tamanegi* refers to ordinary onions.
- *datta* is the PL2 equivalent of *desu*, "was."
- *kanaa* is the feminine equivalent of *kana* for "I wonder," but women often use supposedly masculine forms, especially when talking to themselves.

18

Sound FX: ドキドキ

Doki doki

(effect of heart beating quickly in anticipation, cf. *doki doki* in the first frame of the preceding page)

Caption: おわり

Owari

finish

The End.

大東京

ピンポー生活マニユアル

Dai-Tōkyō Binbō Seikatsu Manyuaru Manual for Cheap Living in Greater Tokyo

Binbō literally means "poverty," but in this case "cheap" may be a little more appropriate. The "hero" of this series is Kōsuke, a young college graduate who chooses to live a simple, no-frills life. He works only part-time jobs and spends his time reading, loafing, and enjoying life's simpler pleasures. Although he likes books and works part-time in a used book store, he apparently has no ambitions.

In spite of the fact that Kōsuke breaks many of the rules of Japanese society—he's lazy, he is an adult but has no regular job—everyone likes him and seems to respect his independence. Kōsuke combines a "Don't worry, be happy" philosophy with traditional Japanese values. He is always willing to help others, but he usually gets something out of the deal in return. Kōsuke enjoys his "poverty" and takes pleasure in finding innovative ways of living on the cheap.

In the title of this series, the word *binbō* is written in katakana (ピンポー) instead of kanji (貧乏) to show that it is being used in an unconventional sense. *Binbō* means "poor/meager/scanty," which suggests a bleaker image than Kōsuke's carefree lifestyle. There is a satirical scene in the opening story of the series in which people are carrying banners that say *Binbō wa fashon da* ("Binbō is (a) fashion") and *Binbō wa shusō da* ("Binbō is an ideology")—so we can tell right away that this is a different concept of *binbō*.

by

前川つかさ

Maekawa Tsukasa



1

Title: 第35話 父娘
Dai Sanjūgo Wa: Oyako
 No. 35 story father-daughter/parent-child
Story No. 35: Father and Daughter

Narration: 大永の家は正月から家の一部を改装していて、
Oya no uchi wa shōgatsu kara ie no ichibu o kenchiku shite-ite,
 landlady's family as for New Year's from house of one part (obj.) is/was remodeling-and
My landlady's family has been remodeling part of their house since New Year's.

大工の定さんがそれを請け負っている。
danku no Sada-san ga sore o ukotte-iru.
 carpenter (=) (name-hon.) (subj.) that (obj.) has taken on a contract
Sada the carpenter is handling it. (PL2)

Sound FX: とんとん
Ton ton
Bang bang (sound of hammering)

Back of Jacket: 定
Marusada
 (trademark)
Marusada

- *Oya* can be either "landlord" or "landlady," but in this series the *oya* is always pictured as a woman.
- *ie* can be read either *te* or *uchi*, and can mean either "house/home" or "family." *ie* is the preferred reading/word in sociological discussions of the family and legal references to a house as property. Otherwise the two are generally interchangeable, but in situations like this where different meanings are mixed, *ie* tends to be favored for referring to the building/physical structure itself.
- *kenchiku shite-ite* is the *-te* form of *kenchiku shite-iru* ("is/was remodeling" – the tense depends on context), from *kenchiku suru* "remodel." The *-te* form functions like a conjunction ("and") to link to what follows.
- *no* between two nouns can indicate that the two are the same thing: *danku no Sada-san* = "Sada who is a carpenter" • "Sada the carpenter." Most likely his full given name is longer (something like *Sadan*, *Sadamasa*, *Sadayū*, etc.), but he is familiarly referred to by the first syllables of his name plus *-san*.
- *ukotte-iru* is from *ukeru*, which refers to "taking on/accepting a contract" to do certain work. *Sada-san ga ukotte-iru* = "Sada is the contractor/Sada is handling it."
- placing a circle around an identifying *kana* and reading it *Maru-* is the traditional way of making a trademark/trade name.

2

Narration: オレは用事で出かけた大永に3時のお茶を15分ほどおまわっていた。
Ore wa yoji de dekaketa ōya ni sanji no o-cha o dasu yō ni tomawarete ita.
 I/we as-for errand on went out landlady by 3 o'clock o'clock (rice) tea (obj.) put out/serve re that had been asked
I had been asked to serve 3 o'clock tea by my landlady, who went out on an errand. (PL2)

Kosuke: お茶 どうぞ。
O-cha dōzo.
 (hon.) tea please
"Please have some tea." (PL3)

Sada: あ、すいません
A sumimasen
 (interj.) thank you
"Oh, thanks." (PL3)

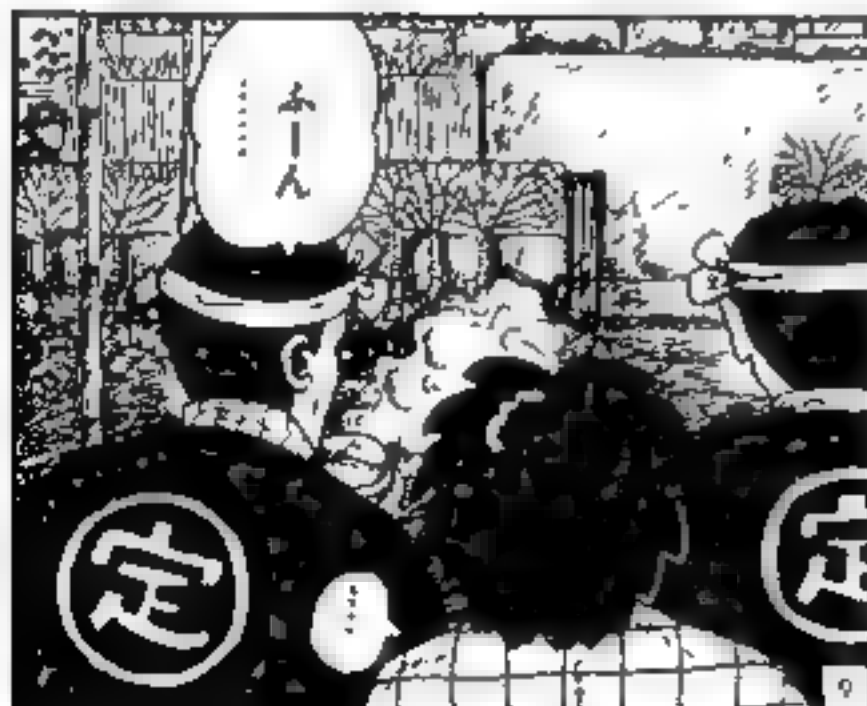
- *dekaketa* is the plain/abrupt past form of *dekakeru* ("go out")
- *Yoji de dekaketa* is a complete thought/sentence ("[she] went out on an errand") modifying *ōya* ("landlady").
- *sanji no o-cha* = "3 o'clock tea" when workers come to make improvements or repairs that require more than a couple of hours work, it is customary to offer them a break and refreshments at 10:00 AM and 3:00 PM.

- *dasu* is literally "take/put out," but when speaking of food/drink means "serve."
- *yō ni ita-ita* = "say/tell") is an indirect command, "tell [someone] to ...", replacing *ita* with *tanomu* ("ask [a favor]") makes it a request. *Tomawarete ita* is the past form of *tomawarete-iru*, from *tomawareru* ("be asked [to do a favor]"), the passive form of *tanomu* ... *yō ni tomawarete-ita* = "had been asked to ..."
- *dōzo* is a polite word widely used when offering something, especially food or drink. It corresponds to English "please" in the sense of "please take/eat/drink/have" rather than "please give me."

3

Sada: えい、お茶入れてくださったぞ
Ei o-cha irete kudasetta zo.
 (interj.) (hon.)-tea made/poured for me (emph.)
"Yo, they made us some tea!" (PL2)

- *ei* is an abrupt "hey" or "yo" for getting someone's attention. *ei*, with a long vowel, is used when trying to get the attention of someone relatively far away.
- *irete* is the *-te* form of *ireru* ("put in," or when speaking of coffee/tea, "make/pour"), and *kudasetta* is the plain/abrupt past form of *kudasaru*, a polite "give (to me)," which after the *-te* form of a verb implies someone is doing the action as a favor to the speaker or someone close to him/her. *Kudasaru* is used when the person doing the action is of higher status than the person receiving the favor – appropriate here because Kosuke represents the person who contracted for Sada's services. Again, *e* has been omitted after *o-cha*.
- *zo* is a rough, masculine particle for emphasis.



4

Sada: ムスメ です。
Musume desu.
 daughter is
 "My daughter." (PL3)

Kōsuke: あー!
A!
 (interj. of surprise)
 "Oh!"

- when speaking of someone else's daughter, one would say *musume san* or *ojōsan*
- Kōsuke is surprised because he assumed the apprentice would be male

5

Sada: きょう は あったかい ねえ。
Kyō wa attakai nē
 today as-for warm (colloq.)
 "It's so nice and warm today!" (PL2)

- it's this artist's style to frequently use katakana long marks instead of added hiragana for long vowels
- *attakai* is a colloquial *ataakai*, which means "warm" — always implying a pleasant kind of warmth "nice and warm."
- *nē* with a long vowel means the speaker strongly assumes agreement/common feeling on the part of the person being addressed. In a situation like this, it essentially makes an exclamation.

6

Sada: ウマイ きんとん です ね。
Umai kinton desu ne.
 tasty/delicious (food name) is (colloq.)
 "This is good kinton." (PL3)

Kōsuke: 大家さんの 自家製 です。
Oya-san no jikazai desu.
 landlady-(hon.)'s homemade is
 "It's the landlady's homemade." (PL2)

- *kinton* is a confection usually made from mashed sweet potatoes and chestnuts.
- *ji-kazai* is written with kanji meaning "own" + "house" + "make" → "homemade"

7

Sada: おにいさん、大家さんの 御近所 か 何か?
Onisun, Oya-san no go-shinseki ka nanka?
 (hon.)brother/you landlady 's (hon.)relative or something
 "Are you a relative of the landlady's or something?" (PL2-4)

Kōsuke: いえ、単なる ここ の 住人 で。
Ie, tanjuru koko no jinin de.
 no mere here/this place of resident am
 "No, I am a mere resident of this place."
 "No, I just live here." (PL2)

- *onisun* (or just *nisun* — the *o-* is honorific) literally means "older brother" but it's also used as a generic term of address for young males through their mid-twenties or so. (After that the generic term of address becomes *ojisan*, literally "uncle.")
- *go-* is honorific and *shinseki* means "relative(s)." The kanji for *go-* is the same as the kanji for the honorific prefix *o-*, but the two readings are not interchangeable. Some words take *o-* while others take *go-*, and only experience can tell you which are which.
- *ka nanka* (or *ka nanika*, "or something") can be used in declarative sentences, too, but here it is spoken with the intonation of a question.
- *ie* is a shortened *ie*, "no."
- *de* is a continuing form (of *deau* "am/is/are"), typically implying the speaker has more to say, but in conversation it's also used like this when the speaker really has no intention of going on. It has a somewhat "softer" feeling than *desu*.

8

Sada: 学生さん?
Gakusei-san?
 student-(hon.)
 "A student?" (PL3)

Kōsuke: いえ、*ie* 社会人 で。
ie ichō shakaijin de
 no more or less member of society am
 "No, I'm a working man, of sorts." (PL2)

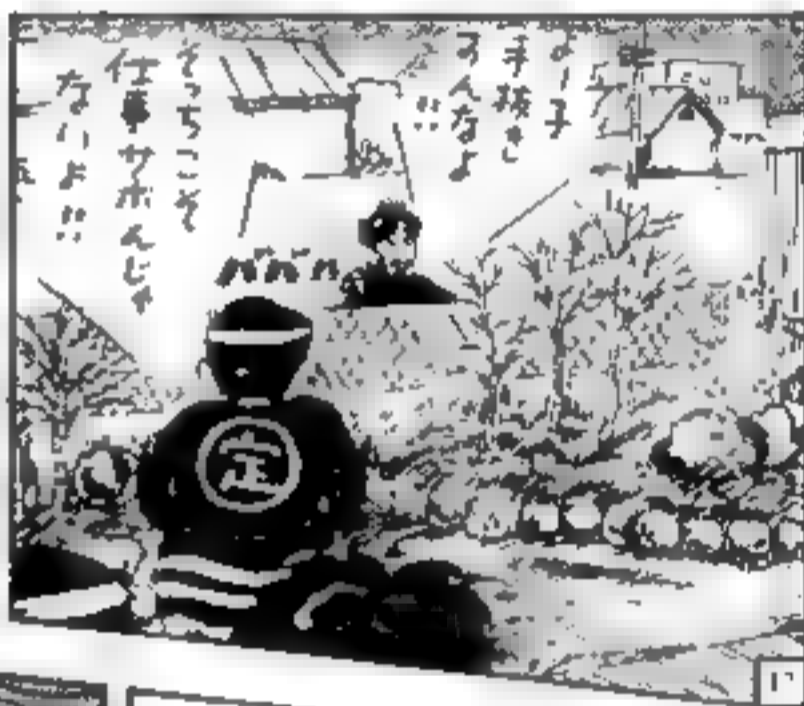
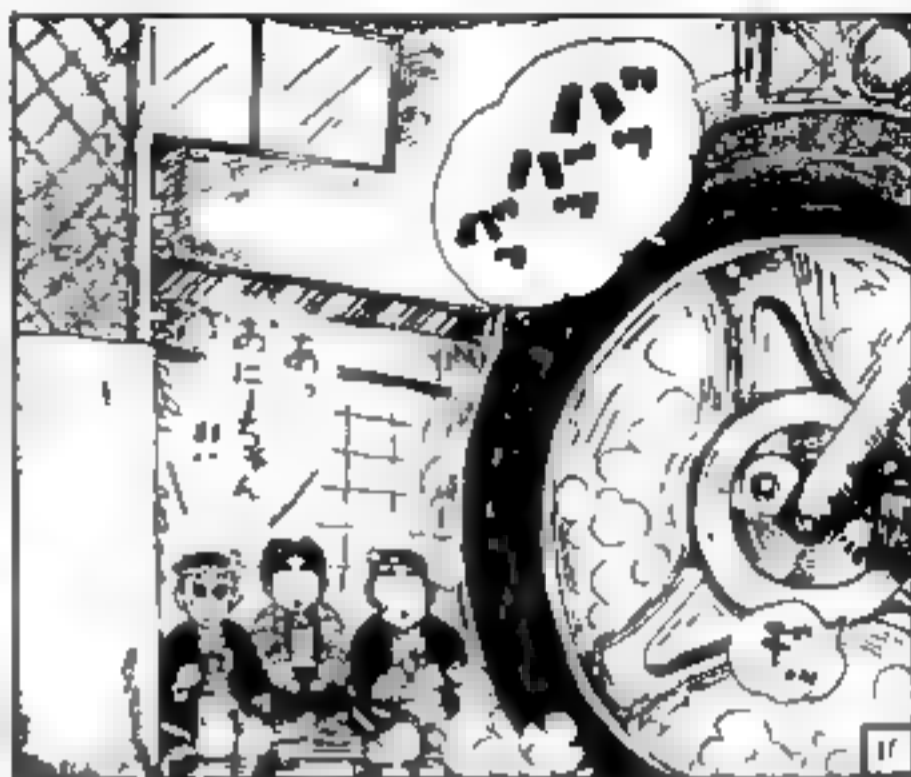
- *ichō* ("provisionally/loosely speaking/more or less/in form or name only") often implies that some but not all of the applicable criteria are met.
- *shakaijin* is from *shakai* ("society") and *-jin* ("person"), referring to "a person who is out in society" — i.e., not a student. It also normally implies being a productive member of society — i.e., employed at a regular job — which is why Kōsuke found it necessary to preface *shakaijin* with *ichō*. Though Kōsuke does not have a regular job, even part time, he does do odd jobs of various kinds, so we decided to translate it "working man," with "of sorts" added as a qualifier.

9

Sada: ぶー /
Fū.
 "Hmmm (I see)..." (PL2)

Sound FX: バババ
Ba ba ba
 (sound of motorcycle engine)

- *fū* is an interjection showing that one is listening with interest/understanding, "oh?/is that so?/really?/hmm, I see." Sometimes it includes an element of doubt/uncertainty, as here: Sada is probably wondering, "If this guy is a *shakaijin*, what's he doing home at 3:00 PM?"



10

Sound FX: バッ バッ バッ ギッ
Ba! ba! ba! Gi!
 (sound of motorcycle engine followed by "squeak" of brakes)

Yōko: あっ、おに ちゃん!
A! Onichan!
 (interj.) (hon.) big brother
 "Oh, big brother!" → "Oh, it's you!" (PL2-3)

- *onichan* is a more familiar equivalent of *onisan*. Younger siblings usually address their older brothers as *(o)niichan* or *(o)onisan* rather than by name. "Yu. Bro!" would work in some cases, but doesn't seem right here.

11

Brother: 広島 の おじさん 来た から さあ、きょう は まっすぐ 帰れ って!
Hiroshima no ojisan kita kara saa kyō wa masugu kaere tte!
 (place name) of uncle came because (adv.) today so-straight return home (quote)
 "Our uncle from Hiroshima has come, you know, so (Mom) says to come straight home today." (PL2)

- *kita* is the plain/abrupt past form of *kuru* ("come"). Out to mark *ojisan* ("uncle") as the subject of *kita*, has been omitted.
- *saa* (or often just *sa*) is a particle used colloquially as a kind of verbal pause to draw attention to the preceding word/phrase, something like a teen's use of "like/you know" in colloquial English.
- *kaere* is the abrupt command form of *kaeru* ("go/come home").
- *te* is a colloquial equivalent of quotative *to*, so it indicates he's quoting someone—in this case it would be his mother.

12

Brother: よーし、手抜き すんな よ!
Yōshi, tenuki sunna yō!
 (name) corner cut up/admission don't do (emph.)
 "Don't do slipshod work, Yōko!" (PL2)

Sound FX: バババ
Ba ba ba
 (sound of motorcycle engine)

Yōko: そ、そ 仕事 サ、んし、ない よ!
Soto, sono shigoto sa, nashi nai yō!
 that side/there-for (emph.) work don't slip (emph.)
 "You're the one who better not slip work!" (PL2)

- *tenuki* is a noun form of *te o nuku*, literally "omit hand," an expression that means to "cut corners/omit steps" or otherwise fail to do everything that is required/expected in some process → "do slipshod work."
- *sunna* is a contraction of *sunu* ("do"), and *sunu* makes a prohibitive/negative command "don't." *Yō* is often used to emphasize commands.
- *soto* is a colloquial *sono hito* ("that side/direction"), both words are often used to refer to one's listener, "you."
- *sono* emphasizes *soto* implying "you even more than me."
- *shinai* is a contraction of *shiranai* "play hooky/skip school or work."
- Following a non-past verb with a sharp *na* *na* makes an abrupt negative command.

13

Brother: パーカ、きょう は 定休日 / よ!
Pa-ka, kyō wa teikyūbi da yō!
 fool/fool today so-for regular day off is (emph.)
 "Today is our regular day off, stupid!" (PL2)

Yōko: へ
He
 "Nyaa" (PL2)

Sada: あいつ 美容師 になっちゃいました、ね
Aitsu byōushī ni natchaimashite ne
 that guy beautician to became (negat.) (colloq.)
 "That one became a beautician."
 "My boy decided to become a beautician." (PL3)

- the all-purpose insult *baka* ("idiot/fool") has been elongated to give a more taunting effect.
- *aitsu* comes from *ano hito* ("that guy/one"), a rather rough way of referring to someone. The particle *ni* has been omitted after *aitsu*.
- *natchaimashite* is a contraction of *natte shamashite*, the PL3 *te* form of *natte shimasu* [to *aru* *aru* "become" and *shimasu* which after the *te* form of another verb implies the action *ni* was regrettable/undesirable].

Sada: ムスメ と 逆 なら よかった んですが..
Musume to gyaku nara yokatta n desu ga..
 daughter and opposite/reversed if was/would have been good (explan.) but
 "It would have been nice if he and my daughter had been opposite, but..." (PL3)

Yōko: アラ、あたし 昔 っから 決めてた んだもん
Ara, atashi mukashi kara kimete-ta nda mon
 (interj.) I/me long ago from had decided (explan.) become
 "Oh? My mind was made up long ago." (PL2)

- *gyaku* is a noun meaning "opposite/reversed," and *nara* makes a conditional "if" meaning
- *yokatta* is the past form of *yoku* ("good/fine/desirable") → "was good/would have been good." He's saying it would have been nice if his daughter had wanted to be a beautician and his son a carpenter, because that would have fit the conventional expectations about male and female occupations.
- *ara* is a feminine interjection showing surprise, "oh!oh!oh my/hey!"
- *atashi* is a variation of *watashi* ("I/me"), used mostly by female speakers. The particle *wa* has been omitted after *atashi*.
- *kara* is a colloquial *kara* ("from/since").
- *kimete-ta* is a contraction of *kimete ita*, the past form of *kimete* *aru* ("has/have decided"), from *kimeru* ("decide").
- the explanatory *nda mon* here can be considered mostly for emphasis, with almost a "so there" feeling.

(continued on next page)



(continued from previous page)

15

Sada: しかし まあ、人間好きなことやるのが一番ですからねえ。
Shikashi mō, ningen suki-na koto yaru no ga ichiban desu kara neē
 but (interj.) people like/enjoy thing do (nom.) (subj.) best is because (colloq.)
 "But, you know, it's best for people to do what they enjoy." (PL3)

- *mō* is a soft/gentle/agreeable-sounding interjection that adapts to fit its context "well/you know/really/I mean/let's see."
- once again, *wa* has been omitted after *ningen* ("humans/people").
- *suki* is a noun, but equivalent to English "to like," and *suki-na* is its adjective form: *suki na koto* = "liked thing/thing (a person) likes" • "what one likes."
- *koto* means "thing(s)" in an abstract sense, here referring to "occupation(s)" (cf. *monu* = material/tangible "thing(s)"). The particle *o*, to mark *koto* as the direct object of *yaru* ("do"), has been omitted.
- *no* is a "normalizer" that turns the complete thought/sentence *suki na koto (te) yaru* ("[they] do what [they] like") into a noun: "doing what they like." *Ga* marks this noun as the subject of *ichiban desu*.
- *ichiban* (literally means "number one," but *ga ichiban da/desu* is often used idiomatically to mean "is (the) best."
- *kara* ("because") gives his sentence the feeling of "because that's so, I accept the situation."

16

Yōko: お父ちゃん、そろそろ。
Otochan, sorosoro
 fatherchild slowly/by and by
 "Dad, it's about time." (PL2)

FX きー
ki
 (effect of face suddenly becoming serious)

Sound FX ぱん
pan
 (sound of slapping hand on knee)

Sada: おーし、やるか!
Ōshī, yaru ka!
 okay do (?)
 "Oka-a-ay, shall we do it?"
 "Oka-a-ay, let's get back to work!" (PL2)

- *otochan* is a more familiar/less formal variation of *otōsan* ("father").
- *sorosoro* literally means "slowly/gradually/by and by," but it's frequently used in situations like this to mean, "it's about time (to do something)."
- *ōshi* is a variation of *yoshi* (or *yoshi*), an interjectory form of *ii/yoi* ("good/all right") that implies the speaker is about to undertake a particular action/task/challenge.

17

Sada: ごっそさん。
Gosso-san
 "Thanks (for the snack)." (PL2)

Yōko: ごちそうさま。
Gochisōsama.
 "Thank you." (PL2-3)

Kōsuke: とも。
Domo.
 "Not at all." (PL3)

- *gochisō-sama* (*deshita*) is the standard expression for thanking the person who prepared or paid for the food/drink one has just had. *Gosso-san* is a contraction of the same expression: it sounds less formal, but is still quite polite.
- *domo* is a shortened *dōmo* which is actually only an intensifier, but its use with expressions of apology/thanks/greetings/etc. has made it an all purpose shorthand for those same expressions. Here it can be thought of either as being like "not at all/you're very welcome" or as an informal "good-bye/so long/see ya."

18

Narration: 仕事場に戻る定さんの顔は、娘を見る父親から
Shigotoba ni modoru Sada-san no kao wa, musume o miru chichiya kara
 workplace to return (name-frm.) of face as-for daughter (obj.) look at father from
 弟子を見る博達さんの顔は変わっていた
deshi o miru hōryō no kao ni kawatte ita
 apprentice (obj.) look at boss/master carpenter of face to had changed

An Sada-san headed back to work, his face changed from that of a father looking at his daughter to that of a master carpenter supervising his apprentice. (PL2)

- *shigotoba ni modoru* is a complete thought/sentence ("[he] returns to the workplace") modifying *Sada-san*. *no* makes the combination into a modifier for *kao* ("face"), and *wa* marks *kao* as the topic: "as for the face of Sada who was returning to the workplace..."
- *musume o miru* is a complete thought/sentence ("[he] looks at [his] daughter") modifying *chichiya*, a formal word for "father."
- *deshi o miru* is a complete thought/sentence ("[he] looks at [his] apprentice") modifying *hōryō* ("supervisor/head/boss," or in the context of carpentry, "master carpenter"). *no* again makes this a modifier for *kao*: "the face of a master carpenter looking at/supervising his apprentice."
- *kawatte ita* is the past form of *kawatte-iru* ("has changed"), from *kawaru* ("to change").

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From Basic Japanese, p. 38

締める	akirameru	give up/resign oneself
言い訳	iwake	excuse (n.)
いる	iru	need/require
嫌な	iya-na	disagreeable
付ける	makeru	lose/be defeated
責任	sekinin	responsibility/fault
責任者	sekininsha	supervisor/person in charge

From OL Shinkaron, p. 44

汗くさい	asekusai	smells/reeks of sweat
ふる	furū	ditch/jit
グズ	guzu	laggard/dullard
かっこう	kakkō	appearance
かまう	kamau	mind/care about
広告	kōkoku	ad
昔	mukashi	long ago
蒸れる	mureru	become steamed/hot & stuffy
ノロマ	noroma	dullard/dunce
サウナ	sauuna	sauuna
直前	sunzen	just before
つきあう	tsukiau	socialize with/consort with
よく	yoku	often/frequently

From Tanaka-kun, p. 46

超音波	chō-onpa	ultrasonic wave(s)
撃退する	gekitaī suru	repel/drive away
ゴキブリ	gokiburi	cockroach(es)
発振する	hasshin suru	oscillate/emit
さっそく	sassoku	immediately
取り付ける	toritsukeru	install/attach
追放	tsukho	expulsion/banishment

From Visual Glossary, p. 48

業界	gyōkai	industry/business
印刷	insatsu	printing
勝ちたく	kachitaku	wind/merge victorious
残酷な	kakoku na	harsh/brutal
くつ	kutsushitsu	sock(s)
マスコミ	masukomi	mass media
モルジブ	Morujibu	Maldives
おこなう	okonau	hold (an event)
ロクな	roku-na	decent/satisfactory/proper
再生紙	saisetsushi	recycled paper
写真	shashin	photo
資源	shigen	resources
出版	shuppan	publishing
吸う	suu	suck in/inhale/smoke
タバコ	tabako	tobacco/cigarettes
徹夜	tetsuya	(work/study/play) all night
やりなおす	yarinaosu	repeat/redo

From Kachō-san Shigoto Desu Yo, p. 51

人生	jūnsei	(human) life
この頃	konogoro	these days
ライバル	raibaru	rival
しあわせ	shiawase	happiness
残業	zangyō	overtime work

From Imadola no Kodomo, p. 54

不相いな	fusōō-na	unsuitable/incommensurate
玩具	gangu	toys
グルメ	gurume	gourmet
はずれる	hazureru	miss/be off the mark
広がる	hīrogaru	(something) spreads
保存版	hōzon-ban	preservation edition
意識する	ishiki suru	be conscious/aware (of)
児童	jūdō	child/juvenile
完璧	kanpeki	perfect/sound
恋	koi	love/romance
間	ma	space/time span
店先	misesaki	storefront
おしゃれな	oshare-na	elegant/fashionable
押す	osu	push (v.)
誘う	sasou	invite
お手本	o-tehon	model/example/pattern
噂	uwasa	rumor
約束	yakusoku	promise/date
予算	yosan	budget (n.)

From After Zero, p. 67

ボーっとする	hōtto-suru	be abstracted/muddle-headed
不思議	fushigi	strange/unaccountable
がむしゃらに	gamushara ni	frantically/furiously
気づく	ki-zuku	notice/realize
苦労	kurō	hardship/troubles
身分	mibun	social standing/means
乗り切る	norikiru	ride out/make it through
抜け	nuke	omission/gap
切らしい	otokorashii	manly
寂しい	sabishii	lonely
たまに	tama ni	rarely
楽しい	tanoshii	pleasurable/enjoyable
ようようたる	yōyōtaru	wide/vast/boundless
おぼえる	yudan suru	relax/drop one's guard
豊か	yutaka	affluent/prosperous

From Pocket Story, p. 76

かすかな	kasuka na	faint (adj.)
枕	makura	pillow
匂い	nioi	scent
おさらい	o-surai	rehearsal/review

From Binbō Seikatsu Manyaru, p. 84

美容師	biyōshi	beautician
大工	daiku	carpenter
弟子	deshi	apprentice/disciple
逆	gyaku	opposite/reversed
改築する	kaichiku suru	remodel
サボる	saboru	play hooky
仕事場	shigotoba	workplace
親戚	go-shinseki	relative(s)
正月	shōgatsu	New Year's
単なる	tannaru	mere/simple
手抜きする	tenuki suru	cut corners
ウマイ	umai	tasty/delicious
用事	yōji	errand

The Vocabulary Summary is taken from material appearing in this issue of MANGA-JIN. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.

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Spanish female university student, 23, seeks Japanese & other pen pals. Interests: books, music, travel, cultural exchanges, mainly languages. Please write in English, easy Japanese, French, Spanish, Male Belaric, C/Corranza 17 3ª Derecha, 28004 Madrid, Spain

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Fax: 516-968-0554



Contact Person: Wayne Brown, President, CEO

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104 Butterfield Road, Dept. C5
San Anselmo, CA 94960-1565
Tel: 415-459-4997
800-343-4426
Fax: 415-459-2182

Contact Person: Maria Herman

Cultural Homestay International was founded as a program of the Corporation for Economic Education with the philosophy that the best way to eliminate international fear and prejudice is to learn about the cultures, languages, and customs of other countries.

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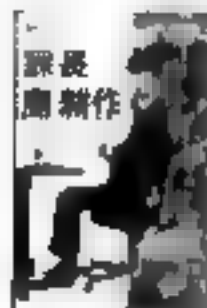
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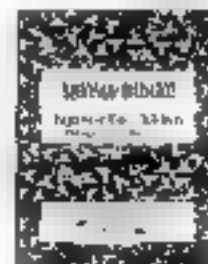
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December 1994

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- 9: The Japanese Language Proficiency Test, Living in Japan: Japanese Home Cooking, NJ Museum; Tin Toy Museum; Traveling Japan: Matsue; A Practical Course in Keigo; Words with Many Meanings: *Noru*
- 8: Mimetic Expressions, Living in Japan: Beauty Salons and Barbershops, NJ Museum; Okutama Saseragi no Sato Museum; Traveling Japan: Sendai and Matsushima, JLPT Lesson 6
- 7: Reading 4-Frame Comic Strips, Living in Japan: Going Drinking, Traveling Japan: Izul, JLPT Lesson 5, NJ Museum; The Yukara Ori Fok Craft Museum

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Dictionaries

(For reviews of these dictionaries, see page 22.)

Kenkyusha's Furigana E-J Dictionary

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dictionary 辞書, 辞典 *Concise* 簡明
Diotograph 点字機 *dot* 点 *graph* 字
dictum 宣言, 断言
didactic 教訓的
diddle ① ② ③ (時間)を浪費する (人)を愚弄する
didn't ① ② ③
dile ① ② ③
dictator ① ② ③ 独裁者 人形軍閥
dictate ① ② ③ 独裁 人形軍閥
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Martin's Concise Japanese Dictionary

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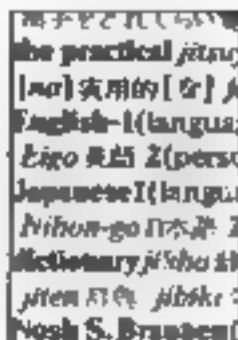


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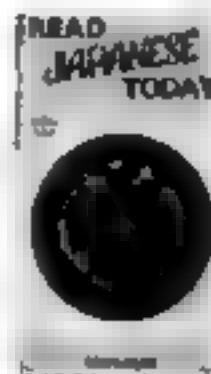
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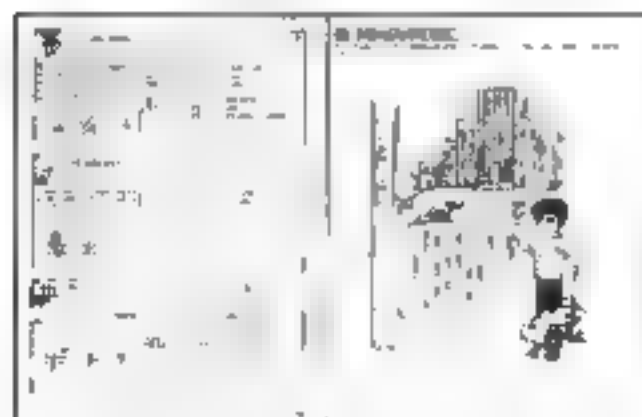
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楽	358	GAU, music; RAKU, pleasure; <i>tanu</i> (shinu), enjoy; <i>tanu</i> (aku), fun, enjoyable, pleasant	
	75		
	2324	音楽 <i>ongaku</i> music	347
		文楽 <i>bonraku</i> Japanese puppet theater	111
楽		楽天家 <i>rakutenka</i> optimist	141, 163
		安楽死 <i>anrakushi</i> euthanasia	103, 113

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花	一	十	艹	KA, kana, flower
	花店			<i>hanaya</i> , flower shop, florist
	花瓶			<i>hanaba</i> , vase
	花火			<i>hanabi</i> , fireworks
43 7 strokes	花			

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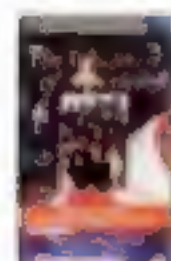
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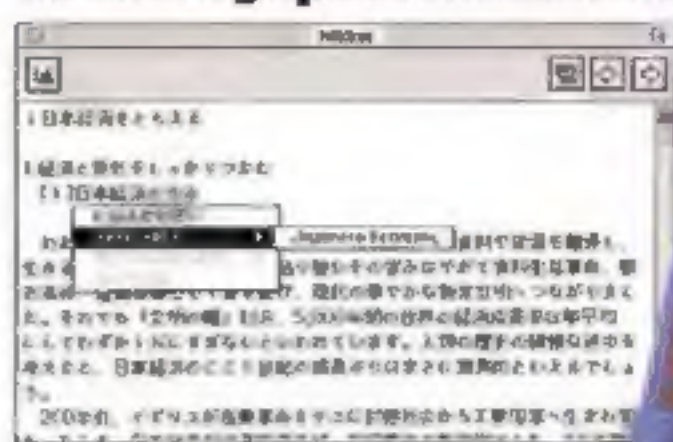
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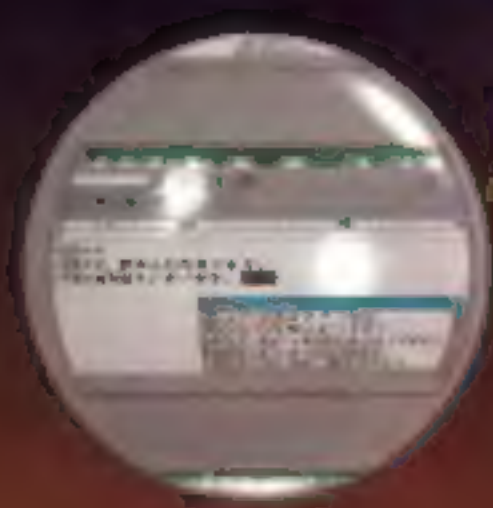
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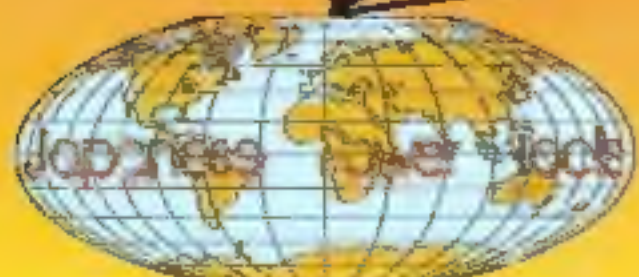


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